



AVENGED SEVENFOLD

Waking the Fallen



Waking the Fallen (Intro)

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately ♩ = 95

**Fade in

*Gtr. 1 (dist.)

****pp*

P.M. throughout

TAB

*Doubled throughout
***Fade in

The image displays a musical score for the song "The Rose Tree". It is written for a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures, each lasting 4 seconds.

Vocal Line:

- Measure 1:** The vocal line begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, and a quarter note B4. The lyrics "The Rose Tree" are written below the notes.
- Measure 2:** The melody continues with a half note C5, a quarter note D5, and a quarter note E5. The lyrics "The Rose Tree" are written below the notes.
- Measure 3:** The melody continues with a half note F#5, a quarter note G5, and a quarter note A5. The lyrics "The Rose Tree" are written below the notes.
- Measure 4:** The melody concludes with a half note B5, a quarter note A5, and a quarter note G5. The lyrics "The Rose Tree" are written below the notes.

Piano Accompaniment:

- Measure 1:** The piano part begins with a treble clef and a key signature of one sharp (F#). The accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. The lyrics "The Rose Tree" are written below the notes.
- Measure 2:** The piano part continues with the same eighth-note pattern. The lyrics "The Rose Tree" are written below the notes.
- Measure 3:** The piano part continues with the same eighth-note pattern. The lyrics "The Rose Tree" are written below the notes.
- Measure 4:** The piano part continues with the same eighth-note pattern. The lyrics "The Rose Tree" are written below the notes.

The score is presented on a single page with a white background. The musical notation is in black ink. The lyrics are written in a simple, sans-serif font. The overall layout is clean and professional.

[illegible]

Gtr. 1: w/ Rhy. Fig. 1

w/ echo repeats & heavy reverb -----

Rah! _____

Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 1/2 times)

F#5

Wake _____ the ones and rise _____ to - night.

Fall - en souls, we shine so bright.

Rise now and ev - er, leave your mem - 'ries.

Rise now and ev - er,

Segue to "Unholy Confessions"

N.C.

leave your mem - 'ries. _____ (No one can touch us.)

Unholy Confessions

from Avenged Sevenfold - *Waking the Fallen*

Words and Music by Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Fast ♩ = 180

*D5
Riff A

B♭5

A5

End Riff A

Gtr. 1 (dist.)

f
P.M. -- -|

3

P.M. -- -|

P.M. -- -|

P.M. -- -|

T
A
B

0 0 5 0 7 0 8 0 10 0 8 0 7 8 7 10 8 8 10 0 8 0 7 7 7 0 8 0 10

Gtr. 2 (dist.)

f
P.M. -- -|

T
A
B

0 0

*Chord symbols reflect basic harmony.

D5

B♭5

N.C.

A5

N.C.

f
P.M. -- -|

3

P.M. -- -|

P.M. -- -|

P.M. -- -|

T
A
B

0 0 5 0 7 0 8 0 10 0 8 0 7 8 7 10 8 8 8 8 7 7 7 7 7 7 7 7

Double-time feel

Gtr. 1: w/ Riff A

D5

Riff B

1., 2., 3.

B♭5

A5

End Riff B

Gtr. 2

f
P.M. -- -|

3

P.M. -- -|

P.M. -- -|

P.M. -- -|

T
A
B

0 0 8 0 5 0 7 0 8 0 7 0 5 7 5 7 8 8 8 0 7 0 5 7 7 5 0 7 0 7

4.

Bb5

N.C.

A5

Verse
End double-time feel Half-time feel

D5

Screamed: 1. "I'll try."

Grtr. 1

Grtr. 3 (dist.)

Grtr. 1 *divisi*

Rhy. Fig. 1

P.M. ---|

Grtr. 2

Grtr. 4 (dist.)

Grtr. 2 *divisi*

P.M. ---|

Bb5

C5

She said as he walked a way. "Try not to lose

Riff C

End Riff C

End Rhy. Fig. 1

P.M. ---|

Riff C1

End Riff C1

P.M. ---|

Gtrs. 1 & 2: w/ Rhy. Fig. 1
D5

Gtrs. 3 & 4: w/ Riffs C & C1

Bb5

C5

you." Two vibrant hearts could change.

D5 Bb5 C5

Noth - ing tears the be - ing more than de - cep - tion. Un - masked fear. _____

Gtrs. 1 & 2

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

7 7 7 7 7 0 0 0 0 0 0 2 3 0 3 3 3 3 3 3 (3) 5 5

5 5 5 5 5 0 0 0 0 0 0 2 3 0 1 1 1 1 1 1 1 3 3

D5

"I'll be here wait - ing," _____

P.M. -----| P.M. -----| P.M. -----|

5 5 5 5 5 5 (3) 7 7 7 0 0 0 0 0 0 0

5 5 5 5 5 5 5 5 5 0 0 0 0 0 0 0

Bb5 C5

test - ed and se - cure. _____
(Ah.) _____

Interlude D5 N.C. D5

Rhy. Fig. 2

P.M. -----| P.M. -----| P.M. -----|

8 8 8 8 8 10 0 0 0 0 0 0 0 0

8 8 8 8 8 10 0 0 0 0 0 0 0 0

8 8 8 8 8 10 0 0 0 0 0 0 0 0

N.C. D5 N.C. D5 N.C. End Rhy. Fig. 2

P.M. -| P.M. -----| P.M. -----| P.M. -----|

0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5 N.C. D5 N.C. D5 N.C.

0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
D5

Gtrs. 3 & 4: w/ Riff D
D5

sin's deep in my blood, you'll be the one to fall!

D5

The musical score for the phrase "one who won't care at all. But" is presented in three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are "one who _____ won't care _____ at all. _____ But". The middle staff is a guitar part in treble clef, featuring a melodic line with a key signature of one flat and a 4/4 time signature. The bottom staff is a bass line in bass clef, featuring a rhythmic pattern of eighth and sixteenth notes. The score is labeled "End Rhy. Fig. 3" at the end.

D5 E5 F5 C5

be - in' the one _____ on the stand, _____ I know the way _

F5 G5 Dm/F

_____ to go, _____ no one's guid - in' me. _____ When

Gtrs. 1 & 2: w/ Rhy. Fig. 3
D5 E5 F5 C5

time soaked with blood _____ turns its back _____

F5 Bb5


I know _____ it's hard _____ to fall. _____ Con -

D5 E5 F5 C5

fid - ed in me _____ was your heart. _____

Gtrs. 1 & 2

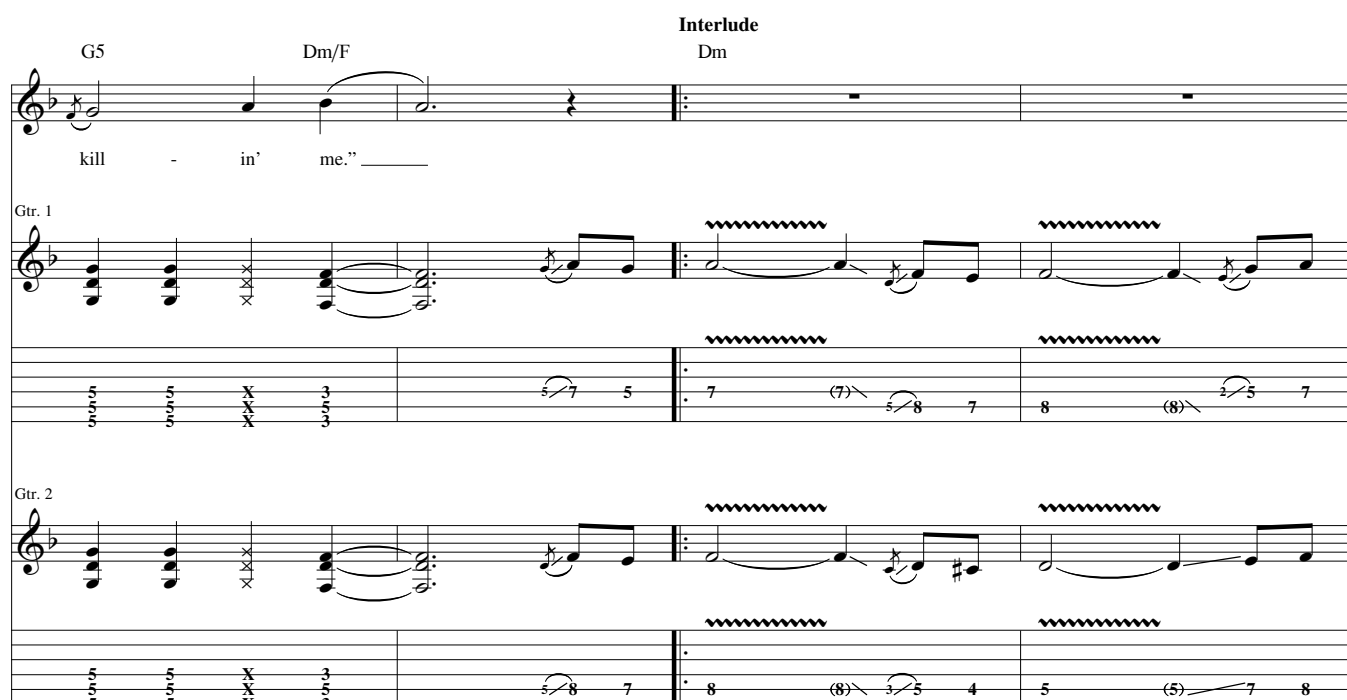
F5



I know it's hurt - in' you, _____ but it's

Interlude

G5 Dm/F Dm

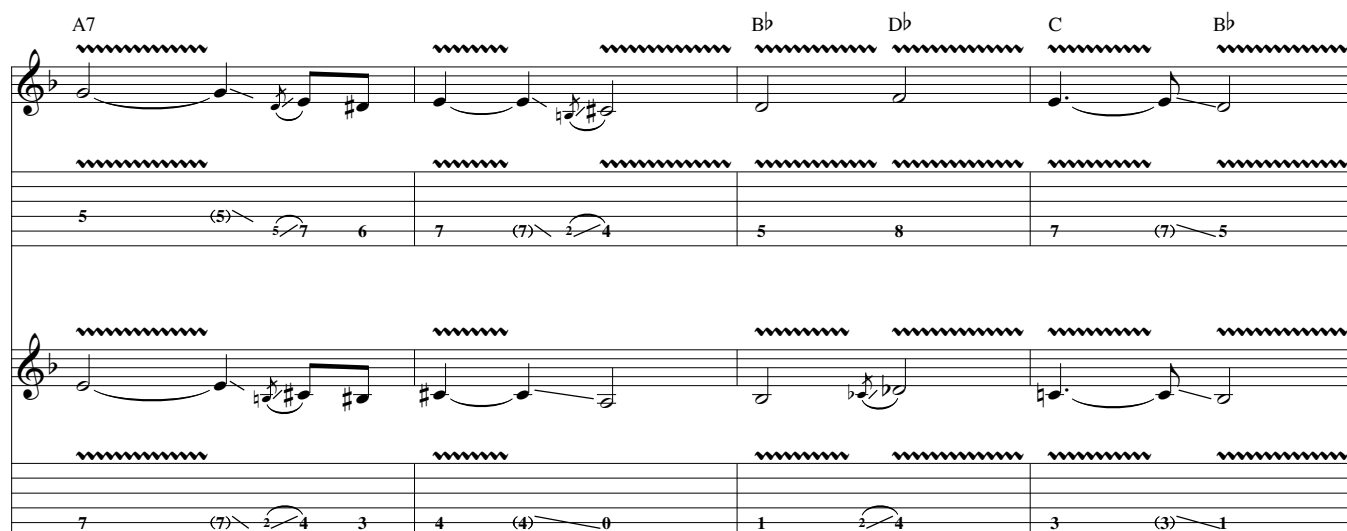


kill - in' me.' _____

Gtr. 1

Gtr. 2

A7 Bb Db C Bb



kill - in' me.' _____

Gtr. 1

Gtr. 2

A

1. Aadd \flat 13 2. Aadd \flat 13

4 (4) 8 7 8 3 7 5 8 (8)

0 2 4 3 4 (4) 8 7 4 (4)

Grtr. 1: w/ Riff A (1 1/2 times)
D5 B \flat 5 A5

Grtr. 2

0 0 0 0

D5 B \flat 5 N.C. A5 N.C. **End half-time feel**

P.M. - - - -

0 0 8 8 7 7 0 0 8 8 7 7

Bridge
Double-time feel
Gtrs. 1 & 2: w/ Riffs A & B (4 times)

D5 B \flat 5 A5

Screamed: Noth - ing will last in this ___ life, our time is spent con - struct - ing.

D5 B \flat 5 A5

Now you're per - fect - ing a ___ world meant to sin. _____

D5 B \flat 5 A5

Con - strict your hands a - round ___ me, squeeze till I can - not breathe. _____

D5 B \flat 5 A5 **End double-time feel**

This air tastes dead in - side ___ me. Con - tri - bute to ___ our ___

Half-time feel

D5

Break all your prom - is - es, ... tear down this stead - fast wall.

Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs. 1 & 2

P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 4

Re - straints are use - less here. Tast - ing sal - va - tion's near.

Interlude

D5 C#5 D5 C5 B5 Bb5 D5 A5 D5 Ab5 G5

*Gtrs. 1 & 2

*Composite arrangement

D5 C#5 D5 C5 B5 Bb5 D5 A5 D5 Ab5 G5

P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

D5

Ah.

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

Gtrs. 3 & 4: w/ Riff D (2 times)

D5

Ab5

Noth - ing hurts my world, just af - fects the ones a - round me. When

D5 Ab5

sin's deep in my blood, _____ you'll be the one to fall! _____

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5

Riff E

G5

D5

G5

End Riff E

*Gtrs. 3 & 4

grad. bend 1 1/2 grad. bend 1 1/2

*Composite arrangement

D5 G5 A5 D5 G5 A5 D5 G5 D5 F5 D5 Em A D.S. al Coda

Gtrs. 1-4 Gtrs. 2 & 4 I Gtrs. 1 & 3 divisi

Coda

G5 Dm/F

kill - in' me.' _____

Gtrs. 1 & 2

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gtrs. 3 & 4: w/ Riff E (4 times)

D5

G5

D5

G5

Ah. _____

D5 G5 D5 G5 D5 N.C. Gtrs. 1-4

Gtrs. 1 & 2 Play 3 times

P.M. -- P.M. --- P.M. -- P.M. --- P.M. --

from Avenged Sevenfold - *Waking the Fallen*

Chapter Four

Words and Music by Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately ♩ = 96

Gtrs. 1 & 2 (dist.) D5 E5 F5 D5 A5 B♭5 D5
Rhy. Fig. 1 End Rhy. Fig. 1 Rhy. Fig. 2

Intro musical notation for Gtrs. 1 & 2 (dist.) and Bass. The notation includes a treble clef, a key signature of one flat (B♭), and a 4/4 time signature. The guitar part features a series of eighth and sixteenth notes, with a forte (f) dynamic marking. The bass part is shown in a simplified notation with numbers 0, 2, 3, 7, 8, and 0, indicating fret positions. The guitar part is divided into three measures, with the first measure marked with a forte (f) dynamic. The second measure is marked with a forte (f) dynamic. The third measure is marked with a forte (f) dynamic. The bass part is divided into three measures, with the first measure marked with a forte (f) dynamic. The second measure is marked with a forte (f) dynamic. The third measure is marked with a forte (f) dynamic.

Gtr. 3 (dist.)

Guitar 3 (dist.) musical notation. The notation includes a treble clef, a key signature of one flat (B♭), and a 4/4 time signature. The guitar part features a series of eighth and sixteenth notes, with a forte (f) dynamic marking. The bass part is shown in a simplified notation with numbers 0, 2, 3, 7, 8, and 0, indicating fret positions. The guitar part is divided into three measures, with the first measure marked with a forte (f) dynamic. The second measure is marked with a forte (f) dynamic. The third measure is marked with a forte (f) dynamic. The bass part is divided into three measures, with the first measure marked with a forte (f) dynamic. The second measure is marked with a forte (f) dynamic. The third measure is marked with a forte (f) dynamic.

*Vol. swell

Gtr. 4 (dist.)

Guitar 4 (dist.) musical notation. The notation includes a treble clef, a key signature of one flat (B♭), and a 4/4 time signature. The guitar part features a series of eighth and sixteenth notes, with a forte (f) dynamic marking. The bass part is shown in a simplified notation with numbers 0, 2, 3, 7, 8, and 0, indicating fret positions. The guitar part is divided into three measures, with the first measure marked with a forte (f) dynamic. The second measure is marked with a forte (f) dynamic. The third measure is marked with a forte (f) dynamic. The bass part is divided into three measures, with the first measure marked with a forte (f) dynamic. The second measure is marked with a forte (f) dynamic. The third measure is marked with a forte (f) dynamic.

**Vol. swell

Gtrs. 1 & 2

End Rhy. Fig. 2

Guitars 1 & 2 musical notation. The notation includes a treble clef, a key signature of one flat (B♭), and a 4/4 time signature. The guitar part features a series of eighth and sixteenth notes, with a forte (f) dynamic marking. The bass part is shown in a simplified notation with numbers 0, 2, 3, 7, 8, and 0, indicating fret positions. The guitar part is divided into three measures, with the first measure marked with a forte (f) dynamic. The second measure is marked with a forte (f) dynamic. The third measure is marked with a forte (f) dynamic. The bass part is divided into three measures, with the first measure marked with a forte (f) dynamic. The second measure is marked with a forte (f) dynamic. The third measure is marked with a forte (f) dynamic.

Gtr. 3 Gtrs. 1 & 2: w/ Rhy. Fig. 2

Guitar 3 musical notation. The notation includes a treble clef, a key signature of one flat (B♭), and a 4/4 time signature. The guitar part features a series of eighth and sixteenth notes, with a forte (f) dynamic marking. The bass part is shown in a simplified notation with numbers 0, 2, 3, 7, 8, and 0, indicating fret positions. The guitar part is divided into three measures, with the first measure marked with a forte (f) dynamic. The second measure is marked with a forte (f) dynamic. The third measure is marked with a forte (f) dynamic. The bass part is divided into three measures, with the first measure marked with a forte (f) dynamic. The second measure is marked with a forte (f) dynamic. The third measure is marked with a forte (f) dynamic.

Gtr. 4

Guitar 4 musical notation. The notation includes a treble clef, a key signature of one flat (B♭), and a 4/4 time signature. The guitar part features a series of eighth and sixteenth notes, with a forte (f) dynamic marking. The bass part is shown in a simplified notation with numbers 0, 2, 3, 7, 8, and 0, indicating fret positions. The guitar part is divided into three measures, with the first measure marked with a forte (f) dynamic. The second measure is marked with a forte (f) dynamic. The third measure is marked with a forte (f) dynamic. The bass part is divided into three measures, with the first measure marked with a forte (f) dynamic. The second measure is marked with a forte (f) dynamic. The third measure is marked with a forte (f) dynamic.

Double-time feel

D5

C5

Bb5

Gtr. 3 Riff A

First guitar staff (Gtr. 3) with musical notation and fret numbers (8, 5, 7, 7, 8, 7, 5, 6/7, 5, 8, 7, 8, 5, 2/3, 5, 2, 2, 3, 2, 5).

Gtr. 4 Riff A1

Second guitar staff (Gtr. 4) with musical notation and fret numbers (5, 2, 3, 3, 5, 3, 2, 3, 5/7, 5, 3, 5, 5/7, 5, 2, 3, 3, 5, 3, 2).

Gtrs. 1 & 2 Rhy. Fig. 3

Third guitar staff (Gtrs. 1 & 2) with musical notation and fret numbers (7/5, 5/3, 3/1).

1. 2.

Verse

End double-time feel

Gtrs. 3 & 4 tacet
D5

Vocal and guitar parts for the verse. Includes lyrics: "1., 2. Con - ceived and (Give me your". Features musical notation for guitars and lyrics for vocals.



F5 C/E Bb5 F5 C/E

born was one of light.

hand, _____ blood is spilled _____ and man will fol - low. _____

Gtrs. 1 & 2 End Rhy. Fig. 4

P.M. - - - - - P.M. - - - - - P.M. - - -

3 3 3 0 3 3 3 1 1 1 1 1 1 1 1 0 0 3 3 3 0 3 3

Gtrs. 1 & 2: w/ Rhy. Fig. 4

D5 F5 C/E Bb5 F5 C/E

Rain and dark, _____ the oth - er born _____ black night. _____

In - fer - nal man, _____ pun - ish - ment _____ too _____ great to _____ bear.)

Half-time feel

D5 Bb5 F5 C/E

Raise your head and taste _____ the cour - age. _____ (The one of

Gtrs. 1 & 2

0 0 0 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2

D5 Bb5 F5 A/C# **End half-time feel**

Fall from grace, un - ho - ly night. _____

light.) _____

0 0 0 0 3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2

Dm

I've come here to kill ___ you, won't leave un - til you've died. _ Mur - der born of ven - geance, I

Gtrs. 3 & 4

Gtrs. 1 & 2

Bb5 C A5

Gtr. 4

Gtr. 3

Gtrs. 1 & 2

Interlude

1.

3rd time, To Coda

Chord progression: D5 C5 Bb5 C5 D5 C5 Bb5

First system of the Interlude, measures 1-6. The melody is in Bb major, 7/8 time. The bass line includes fingerings and slurs.

2.

D.S. al Coda
End double-time feel

2. Con

Chord progression: C5 D5 C5 Bb5 C5

Second system of the Interlude, measures 7-12. The melody is in Bb major, 7/8 time. The bass line includes fingerings and slurs.

⌘ Coda

D5 C5 Bb5 C5

It's

Pre-Chorus

Gtrs. 3 & 4 tacet

D5

cold to - night _ as the clouds turn grey and from my hands _ to my broth - er's grave. _ You

Gtr. 2 **Riff B1** **End Riff B1**

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

10 11 10 0 0 0 0 10 11 10 0 0 0 0 10 11 10 9 10 9 10 11 10 0 0 0 0 10 11 10 0 0 0 0 10 11 10 9 10 9

Gtr. 1 **Riff B** **End Riff B**

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

7 8 7 0 0 0 0 7 8 7 0 0 0 0 7 8 7 6 7 6 7 8 7 0 0 0 0 7 8 7 0 0 0 0 7 8 7 6 7 6

Gtrs. 1 & 2: w/ Riffs B & B1

took his side, _ you took his gift. _ Feel the pow - er of a fall - en man, _

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

End double-time feel



D5 E5 F5 D5 A5 Bb5 D5 E5 F5 D5 A5 Bb5

crest - fall - en man.

Chorus

D5 A5 G5 A5 Bb5 Dm/F A/E

Far a - way in this land I must go, out of the site of the

Gtrs. 1 & 2 Rhy. Fig. 5

End Rhy. Fig. 5

0 0 0 0 7 7 7 7 5 7 8 8 8 8 8 0 5 5 5 4 4 4 0

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (3 times)

D5 A5 G5 A5 Bb5 Dm/F A/E

One. A pun - ish - ment sent from his hands, a hard - ship that no one should

D5 A5 G5 A5 Bb5 Dm/F A/E

know, no, no. Out of the site of the

D5 A5 G5 A5 Bb5 Dm/F A/E

One, a - way in this land you must

Interlude

Double-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Gtrs. 3 & 4: w/ Riffs A & A1

D5 C5 Bb5 C5

go.

End double-time feel

D5 C5 Bb5 C5

Bridge

D5 N.C. D5 F5

(Ah.) _____ Where has he gone? _ What have you done? _

Gtr. 5 (dist.)

f

Rhy. Fig. 6

Gtrs. 1 & 2

P.M. -----| P.M. -| P.M. -----| P.M. -|

0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 3

Bb5 F5 C/E

A voice com-mands _ from high a - bove this

1/2 1/2 3

18 15 15 17 17 (17) (17) 13 15 14 15 14 14 15 13 17 13 17 13 14 15 12 13 13 15 13 12 13 12 (12) 14

End Rhy. Fig. 6

P.M. -----| P.M. -| P.M. -----| P.M. -----|

1 1 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 2 2 2 2 2 2 2

Gtrs. 1 & 2: w/ Rhy. Fig. 6

D5 F5

earth. From the soil his blood cries out to me. _____

Gtr. 5

15 (15) 12 15 15 17 14 17 21 17 14 14 15 14 14 17 17 20 (20) 17 17 19 17 17

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (till fade)

Fade out
Segue to "Remissions"

D5 A5 G5 A5 Bb5 Dm/F A/E

One, _____ a - way in this land you must...

14 14 14 14 14 14 14 14 14 17 17 17 17 17 17 17 17 19 19 19 19 19 19 19 18 18 18 18 18 17 17 17 17 17
X
12 12 12 12 12 12 12 12 12 15 15 15 15 15 15 15 15 17 17 17 17 17 17 17 15 15 15 15 15 14 14 14 14 14

Remenissances

Drop D tuning:
(low to high) D-A-D-G-B-E

Moderately ♩ = 91

Quadruple-time feel

* Dm

A7

Drum

17

Uhh!

Riff A

Gtrs. 1 & 2

0 0 0 0 2 2 2 2 3 3 3 3 2 2 2 2 5 5 5 5 3 3 3 3 2 2 2 2 0 0 0 0

4 4 4 4 0 0 0 0 2 2 2 2 5 5 5 5 4 4 4 4 0 0 0 0

*Chord symbols reflect implied harmony.

Bb

A7

(Uhh!)

End Riff A

1 1 1 1 1 0 0 0 0 3 3 3 3 3 3 3 3 3 3 3 0 0 0 0 1 1 1 1 1 0 0 0 0 0 0 0 0 4 4 4 4 4 2 2 2 2 4 4 4 4 0

End Riff A

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 3 meas.)

D5 F5 E5 D5 F5 E5 D5 Bb C

There's a bed of skel - e - tons wait - in' for me on the oth - er side. ____

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

Bb5 G5 C5 A5 D5 F5 E5 D5 F5 E5 D5

They're wait - ing for my ____ next move. (Next fa - tal breath.) Hu - man lives, to me, ____ seem so un -

Gtrs. 1 & 2

P.M. - 4 P.M. - 4

Bb C

real. You can't see through the fog, (Noth - ing past ____ a grey wall.)

Bb5 G5 C5 A5 D5 F5 E5 D5 F5 E5 D5

see past ____ the ster - e - o - type. Be - lief, struc - ture built ____ up in

Bb C Bb5 G5 C5 A5

you. I'll tear you down ____ and the one who ____ cre - at - ed

Interlude

N.C. D5 N.C. D5

you.

Gtrs. 1 & 2

P.M. - 4 P.M. - 4

N.C. D5 N.C. D5

P.M. P.M.

Pre-Chorus

D5 Bb5

If they did - n't have One, ___ how ___ would they act?

(Whoa, ___)

Rhy. Fig. 2 End Rhy. Fig. 2

G5 C5

If we did - n't have hope, ___ how ___ would we be - have? Would they

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5 Bb5

still feel re - morse if they slaught-ered in - no - cent be - ings? Or is

whoa.)

Chorus

G5 C5 Dm

hope the on - ly thing _ that keeps _ you sane? A good friend once _ told

Gtr. 3 (nylon-str. acous.)

Riff B

mp

10 10 10 12 10

*Gtr. 4 (steel-str. acous.)

Riff C

mp

w/ fingers
let ring -----|

0 2 3 1 3 0 3 2 1 3 2 0

*Doubled throughout
Gtrs. 1 & 2

P.M.

Gtrs. 1 & 2 tacet

Gm Cadd9 Fadd9 A7

me you are a mem - o - ry, _____ with - out them _ we e - qual _ noth -

Gtr. 3

V ---|

11 10 10 11 5 6 8 5 5 7 6 5 5 5 7 (7) 9 10 12 9 10 12 11 12

Gtr. 4

End Riff C

let ring -----| let ring -----| let ring -----| let ring -----|

5 3 3 3 3 3 3 3 3 0 3 2 3 0 2 3 3 0 2 3 3 2 1 1 2 0 2 0 2 2 0 0

Gtr. 4: w/ Riff C

Dm Gm

ing. All I can see is a place I wan - na be. —

Gtr. 3

let ring ----- | w/ pick & fingers - - | w/ pick & fingers ----- |
let ring ----- |

10 12 13 10 11 10 12 13

7 9 9 10 12 10 12 14 11 11 0 12 14

Cadd9 Fadd9 A7

Sud - den - ly, my life was — so

w/ pick & fingers - |

12 12 10 12 10 12 9 10 12 9 10 12 10 9 10 10 9 11

D5 G5 C5

free. Leaves at my feet, they're blown to the ground. Their

Gtr. 3

End Riff B

12 (12) \

Gtrs. 1 & 2

P.M. ----- | P.M. ----- | P.M. ----- |

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3



Chords: Dm, Bb5, C5, F5, C5

me, _____

keep a - way from

place.

0 5 5 7 8 7 5 0 1 1 1 1 1 1 1 3 3 3 3 3 0 5 5 0 5 5 5

Chords: Dm, Bb5, C5, F5, C/E

me, _____

Keep a - way from me. _____

0 5 5 7 8 7 5 0 1 1 1 1 1 1 1 3 3 3 3 3 0 3 3 0 2 2 0

Chords: Dm, Bb5, C5, A5, C5, D5, N.C.

me, _____

Ulh! _____

0 5 5 7 8 7 5 0 1 1 1 1 1 1 1 3 3 3 3 3 0 5 5 5 5 0 5 7



Bridge

D5 C Bb5 A5 Bb A

We may have cre - at - ed the be - gin - ning, men - tal - ly.

Gtr. 2 Riff D1 End Riff D1

7 7 9 9 10 10 9 9 3 3 7 7 10 10 15 15 2
X X X X X X X X X X X X X X 0
5 5 7 7 8 8 7 7 1 1 5 5 8 8 13 13

Gtr. 1 Riff D End Riff D

7 7 5 5 3 3 2 2 3 3 3 3 3 3 2 4 6 6 9 14 (14)
X X X X X X X X X X X X X X X (12)
5 5 3 3 1 1 0 0 1 1 1 1 1 1 0 2 4 4 7 12

Gtrs. 1 & 2: w/ Riffs D & D1

D5 C Bb5 A5 Bb A

We may have cre - at - ed the be - gin - ning, phys - i - c'ly. To the

End quadruple-time feel

C5 Bb5 A5 A/C#

end _____ of our hu - man _____ ex - ist - ence, _____

Gtr. 2

9 10 7 9 6
X X X X X
7 8 5 7 4

Gtr. 1

5 3 3 1 2 0 2 4

Interlude

D5

Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 1 & 2

P.M. --- P.M. ---

0 0 0 0 0 0 0 0

Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Ulh! _____

Gtr. 5 (elec.)

mf
w/ dist.

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 3

End half-time feel

D5

I see through you, the fear that's in your eyes, _____

Gtr. 6 (elec.)

mf
w/ dist.

Gtr. 5

Gtrs. 5 & 6 tacet

E \flat 5 E5 F5 D5 E \flat 5 E5 F5 D5 E \flat 5 E5 F5 D5 E \flat 5 E5 F5

whoa. _____

Gtrs. 1 & 2

Gtr. 5

D5 B \flat 5 C5

Gtr. 6

Chorus

F5 C/E D5 G5

Gtr. 3: w/ Riff B Gtrs. 5 & 6 tacet

A good friend once _ told me we are a mem - o -

Gtrs. 5 & 6

Rhy. Fig 5 Gtrs. 1 & 2

(cont. on upper staff)

C5 F5 A5 A/C \sharp D5

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 1/2 times)

ry, _ with - out them _ we e - qual _ noth - ing. All I _ can

End Rhy. Fig 5

F5

D5
rit.

an - swers, — but neith - er do you.

Gtrs. 1 & 2

rit.

Outro

Faster ♩ = 130
Half-time feel

D5

Ulh!

Riff E

End Riff E

P.M. -----

Gtrs. 1 & 2: w/ Riff E (3 times)

(Ulh.) -----

Yeah!

Begin fade

Play 4 times & fade

Gtrs. 1 & 2

P.M. -----

from Avenged Sevenfold - *Waking the Fallen*

Desecrate Through Reverence

Words and Music by Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately ♩ = 95

Half-time feel

*D5 E5 F5 B♭5 A5 G♯5 A5 F5 G5 E5 B♭5 A5

Riff A1

End Riff A1

Gtr. 3 (dist.)

Staff 1: Musical notation for Gtr. 3 (dist.) in 4/4 time, starting with a forte (*f*) dynamic. The notation shows a series of eighth and sixteenth notes with a final double bar line.

Staff 2: Tablature for Gtr. 3 (dist.) in 4/4 time. The fret numbers are: 0, 0, 2, 3, 8, 7, 6, 7, 3, 5, (5), 2, (2), 8, 7.

Riff A

End Riff A

Gtrs. 1 & 2 (dist.)

Staff 1: Musical notation for Gtrs. 1 & 2 (dist.) in 4/4 time, starting with a forte (*f*) dynamic. The notation shows a series of eighth and sixteenth notes with a final double bar line.

Staff 2: Tablature for Gtrs. 1 & 2 (dist.) in 4/4 time. The fret numbers are: 0, 0, 2, 3, 8, 7, 6, 7, 3, 5, (5), 2, (2), 8, 7.

*Chord symbols reflect implied harmony.

Gtrs. 1, 2 & 3: w/ Riffs A & A1 (2 times)

D5 E5 F5 B♭5 A5 G♯5 A5 F5 G5 E5 B♭5 A5

Gtr. 4 (dist.)

Staff 1: Musical notation for Gtr. 4 (dist.) in 4/4 time, starting with a mezzo-forte (*mf*) dynamic. The notation shows a series of eighth and sixteenth notes with a final double bar line.

Staff 2: Tablature for Gtr. 4 (dist.) in 4/4 time. The fret numbers are: 6, 7, 3, 5, 5, 6, 6, 6, 6, 8, 6, 5, 5, 3, 3, 5, 5, 6, 6, 7, (6), 7, 3, 5, 5, 6, 6, 3, 5, 0, 0, 6, 7, 8, 8.

End half-time feel

Double-time feel

Gtr. 4 tacet

N.C.

D5

Staff 1: Musical notation for Gtr. 4 in 8/8 time, starting with a forte (*f*) dynamic. The notation shows a series of eighth and sixteenth notes with a final double bar line.

Staff 2: Tablature for Gtr. 4 in 8/8 time. The fret numbers are: 6, 7, 8, 0, 8, 7, 0, 5, 7, 7, 5, 8, 7.

Gtrs. 1, 2 & 3

Gtrs. 1 & 2

(Gtr. 3, cont. on upper staff)

P.M. -----

P.M. -----

Staff 1: Musical notation for Gtrs. 1, 2 & 3 in 4/4 time, starting with a forte (*f*) dynamic. The notation shows a series of eighth and sixteenth notes with a final double bar line.

Staff 2: Tablature for Gtrs. 1, 2 & 3 in 4/4 time. The fret numbers are: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Gtrs. 1 & 2 tacet

Gtr. 3 tacet

N.C.

Dm

Em

F

Em

Gm

F



(Oh, _____

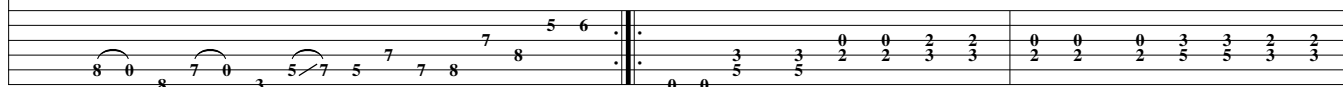
oh.) _____

Gtr. 3

Gtrs. 1 & 2



P.M. - - - - -



N.C.

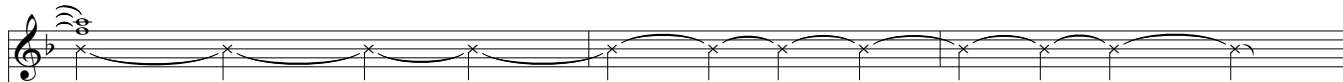
Dm

Em

F

Em

N.C.



Uh! _____



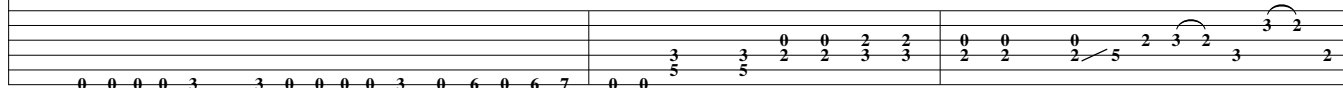
P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M.

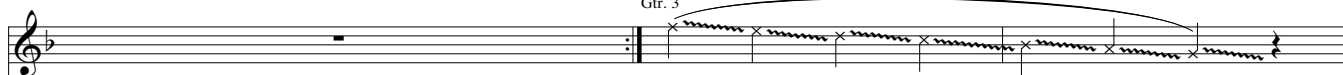


1.

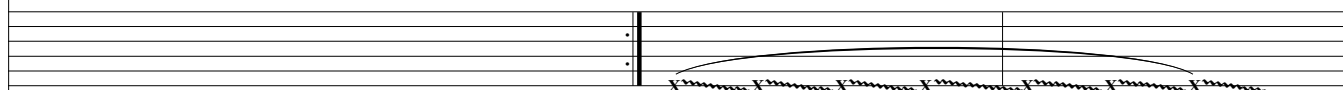
2.

D5

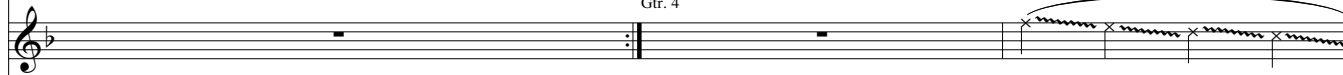
Gtr. 3



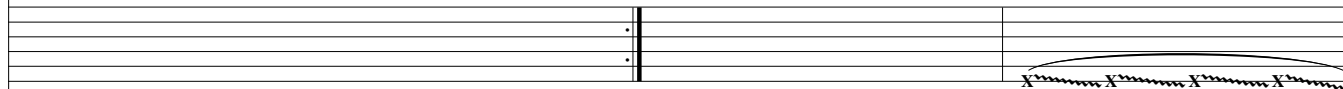
P.S.



Gtr. 4



P.S.



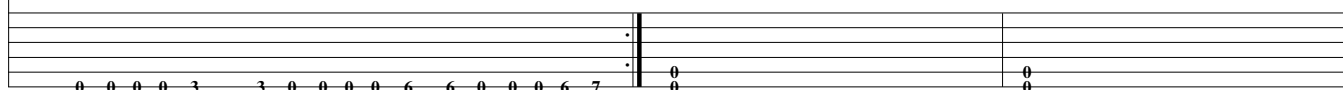
Gtrs. 1 & 2



P.M. - - - - -

P.M. - - - - -

P.M. - - - - -



End double-time feel

Gtr. 4 tacet

D5 N.C.

D5

P.S.

The first system of the musical score consists of three staves. The top staff is a guitar staff in standard notation, featuring a melodic line with a long sustain and a final chord. The middle staff is a bass staff with a similar melodic line, including a scale run (8 0 8 7 0 5 7 5 8 7) and a final chord. The bottom staff is a bass staff with a rhythmic pattern of eighth notes and a final chord. The system concludes with a double bar line.

Verse

Gtr. 3 tacet

E5

F5

E5

F5

1. Hard news, _____ tak - en hard - er, _____ don't look to me. _
 2. Pre - sence _____ won't be ig - nored, _____ no, not to - day. _

Rhy. Fig. 1

Gtrs. 1 & 2

The second system of the musical score consists of three staves. The top staff is a guitar staff in standard notation, featuring a melodic line with a long sustain and a final chord. The middle staff is a bass staff with a similar melodic line, including a scale run (2 2 2 2 2 2 2 3) and a final chord. The bottom staff is a bass staff with a rhythmic pattern of eighth notes and a final chord. The system concludes with a double bar line.

D5

Dis - ap - point -
 Don't

End Rhy. Fig. 1

The third system of the musical score consists of three staves. The top staff is a guitar staff in standard notation, featuring a melodic line with a long sustain and a final chord. The middle staff is a bass staff with a similar melodic line, including a scale run (0 0 0 0 0 0 0 0) and a final chord. The bottom staff is a bass staff with a rhythmic pattern of eighth notes and a final chord. The system concludes with a double bar line.

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 F5 E5 F5

- ed, _____ we don't a - gree, _____ I don't need your
walk in my di - rec - tion; turn the oth - er

D5

praise.
way. (Don't look my way _____ for help, _____ from the be - gin - ning you came _____ to me.) _____ Ask - ing ques -

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st meas., 2 times)

E5 F5 E5 F5

Nev - er asked you to like _____ me, _____ I don't need your
- tions, pre - de - ter - mined an - swers, _____ you won't find them

Gtr. 6 (dist.)

f
18

Gtr. 5 (dist.)

f
16

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (last 2 meas.)
Gtrs. 5 & 6 tacet

D5

praise.
here. (Won't play your games.) _____ And I Look
(We don't want your o - pin - ion.) _____ don't want _

E5

F5

E5

F5

D5

down on me, _____ I spit in my face. You're noth - ing to me, _____
_____ you, _____ I won't let you think. Com - pro - mise is near, _

Gtrs. 1 & 2

2 2 2 2 2 2 2 3 2 2 2 2 2 2 2 2 2 2 3 0

D5

Far a - way, _____ you keep on try - in'.

D5

Hold - in' _____ me ____ down and break - in' _____ a - way, _____

Rhy. Fig. 3

Rhy. Fig. 3

try - in' to dis - tance my life. Not

End Rhy. Fig. 3

The Day Before

7 7 7 7 7 5 5 5 5 5 0 3 3 3 3 3 3 2 2 2 2 2 2 2

5 5 5 5 5 3 3 3 3 3 0 3 3 3 3 3 3 4 4 4 4 4 4 4

Gtrs. 1 & 2: w Rhy. Fig. 3
Gtr. 4: w/ Riff D

D5 C/E C5 D5

one in _____ the _____ crowd, one with _____ the an - swer, _____

C5 F5 A/C#

one that _____ could change _____ your mind. _____ It's not

D5 C5

true, _____ I don't need you. _____ Don't waste your

Gtr. 4

7 9 9
X X X
5 7 7

Gtrs. 1 & 2

0 3

Bb5 F5 A/C#

time, _____ and don't waste mine. _____ I'm not your

10 10 10 10 10 10 10 10 5 5 5 5 6 6 6 6
X X X X X X X X X X X X X X X X
8 8 8 8 8 8 8 8 3 3 3 3 4 4 4 4

3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2
1 1 1 1 1 1 1 1 3 3 3 3 4 4 4 4 4 4

D5 C5

friend, _____ won't soothe your soul. _____ And in the _____

Bb5 F5 A5 A/C# D5

end, _____ you're all dead to me. _

Gtr. 4 tacet

Gtrs. 1 & 2

P.M. -----| P.M. -----| P.M. -----|

from Avenged Sevenfold - *Waking the Fallen*

Eternal Rest

Words and Music by Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro-Guitar Solo

Very fast ♩ = 192

Double-time feel

*C5



Gtr. 1 (elec.)

8va-----

f

w/ dist.

Harm. -----

w/ bar -----

string noise

loco

D5 Eb5 F5 Eb5 F5 Eb5

TAB

7 5 (7) 5 (5) (5) -1

-6

Gtrs. 2 & 3 (elec.)

Rhy. Fig. 1

f

w/ dist. P.M. -----

TAB

3 3 3 3 3 0 1 3 3 1 3 1

*Chord symbols reflect implied harmony.

C5 D5 Eb5 F5 Gb5 F5

6 8 9/10 8 10 8 6 8 9/10 11 8 15 13/16 (16)

End Rhy. Fig. 1

P.M. -----

P.M. -----

3 3 3 3 0 1 1 1 1 3 3 3 3 4 4 4 3 3 1

Gtrs. 2 & 3: w/ Rhy. Fig. 1

C5 D5 Eb5 F5 Eb5 F5 Eb5

Gtr. 1

13 11 13 11 14 12 14 12 11 10 12 11 12 11 12 11 10 13 10 (10) 0

C5 D5 Eb5 F5 Gb5 F5

D5 F5 G5 F5 G5 F5

Gtr. 1

Rhy. Fig. 2

Gtrs. 2 & 3

Pitch: F#

D5 F5 G5 Ab5 G5 F5

loco

End Rhy. Fig. 2

P.M.

Gtrs. 2 & 3: w/ Rhy. Fig. 2

D5 F5 G5 F5 G5 F5

Gtr. 1

D5 F5 G5 Ab5 G5 F5

8va - loco

13 15 13/15 13 13 12 13 13/15 17 15 20 15 15 18 15 18 18 17 18 13 15 15/17 15 16 15 15/17 20 17 0 14 15 17 17 15

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (2 times)

C5 D5 Eb5 F5 Eb5 F5 Eb5 C5 D5

1. Black, en - chant - ing eyes — cut through my heart with no re - gret or sign of life.

8va -

3

20 19 17 17 20 20 15/20 19 17 5 2.75 2.75

Harm. *

Pitch: C
G

*Harmonic located three-fourths the distance between the 2nd & 3rd frets.

Eb5 F5 Gb5 F5 C5 D5 Eb5 F5 Eb5 F5 Eb5

They tear a - part — my pride and cold runs through my veins. — I feel their stare from mi - les,

8va - loco 15ma -

w/ bar fdbk. Harm.

+2 +1

(2.75) (2.75) (2.75) 2.25 2.25

Gtr. 1 tacet

Gtr. 2: w/ Rhy. Fig. 2 (2 times)
Gtr. 3: w/ Rhy. Fig. 2 (1 3/4 times)

C5 D5 Eb5 F5 Gb5 F5 D5

haunt - ing ev - 'ry step, and they won't stop hunt - ing me For - get the time will come

15ma -

w/ bar

(2.25) (2.25)

-1 -2 1/2

F5 G5 F5 G5 F5 D5 F5 G5 Ab5 G5 F5

when all a-round me's burned and you'll still see me there, ask-ing where you went to and what

D5 F5 G5 F5 G5 F5 D5

per-son brought you here... and why you left the burn-ing chil-dren cold, out in the night...

Interlude

End double-time feel Slower ♩ = 118

F5 G5 Ab5 G5 F5 *D5

Gtr. 2

call-ing for you all a-lone.

Gtr. 3

Rhy. Fig. 3

P.M.

3 3 3 3 5 5 5 5 6 6 6 6 5 5 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

(cont. in notation)

End Rhy. Fig. 3

Oh.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 3: w/ Rhy. Fig. 3 (3 times)

F5 D5 F5 D5 F5 D5 F5 D5 Ab5 F5 D5 F5 D5

Oh.

Gtr. 2

P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 2: w/ Rhy. Fig. 3 (2 times)

F5 D5 F5 D5 Ab5 F5 D5 F5 D5 F5 D5 Ab5

P.M. P.S.

F5 D5 F5 D5 F5 D5 F5 D5 Ab5 F5 D5 F5 D5

Ah! _____

F5 D5 F5 D5 Ab5 F5 D5 F5 D5 F5 D5 Ab5

Verse



2nd time, Bkgd. Voc.: w/ Voc. Fig. 1

D5

G5 D5 F5 D5 F5 G5

2., 4. Dark _____ in their hearts, _____ I can feel it burn in - side of me. _____

Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs. 2 & 3

P.M. P.M. P.M. P.M. P.M.

Gtrs. 2 & 3: w/ Rhy. Fig. 4 (3 times)

D5

G5 D5 F5 D5 F5 G5 D5

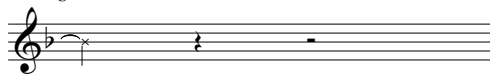
Tor - ment - ed young _____ with no souls, haunt - ing me. Pain _____ in their lives, _____ all they

To Coda

G5 D5 F5 D5 F5 G5 D5 G5 D5 F5 D5 F5 G5

know _____ is mis - er - y. _____ Take these chains a - way that are hold - ing me

Voc. Fig. 1



Half-time feel

D5

down, _____ hold - ing me

Gtr. 4 (elec.)
f w/ dist.

Gtr. 5 (elec.)
f w/ dist.

Gtrs. 2 & 3
P.M. ---|

End half-time feel

Gtrs. 5 & 6 tacet

down. _____

Interlude

♩ = ♩

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (1 3/4 times)

F5 D5

F5 D5

Ah!

End Riff B

End Riff B1

The Interlude section consists of four guitar staves and one vocal line. The first staff has a whole rest followed by a half note with a natural sign. The second staff contains a complex riff with triplets and a key signature change to B major. The third staff shows a descending scale: 5 6 5 8 5 8 7 8 7 5 (5). The fourth staff contains another complex riff with triplets and a key signature change to B major. The fifth staff shows an ascending scale: 7 8 7 10 7 10 8 10 8 7 (7). The vocal line has a whole rest followed by a half note with a natural sign.

F5 D5 F5 D5 Ab5 F5 D5 F5 D5 F5 D5 F5 D5 Ab5

The Interlude section consists of four guitar staves and one vocal line. The first staff has a whole rest followed by a half note with a natural sign. The second staff contains a complex riff with triplets and a key signature change to B major. The third staff shows a descending scale: 5 6 5 8 5 8 7 8 7 5 (5). The fourth staff contains another complex riff with triplets and a key signature change to B major. The fifth staff shows an ascending scale: 7 8 7 10 7 10 8 10 8 7 (7). The vocal line has a whole rest followed by a half note with a natural sign.

F5 D5 F5 D5 F5 D5 F5 D5 Ab5 F5 D5 F5 D5

Ah!

The Interlude section consists of four guitar staves and one vocal line. The first staff has a whole rest followed by a half note with a natural sign. The second staff contains a complex riff with triplets and a key signature change to B major. The third staff shows a descending scale: 5 6 5 8 5 8 7 8 7 5 (5). The fourth staff contains another complex riff with triplets and a key signature change to B major. The fifth staff shows an ascending scale: 7 8 7 10 7 10 8 10 8 7 (7). The vocal line has a whole rest followed by a half note with a natural sign.

Chorus

Half-time feel

♩ = ♩

D5

D/F#

F5 D5 F5 D5 Ab5 D5

Hear the haunt - ing

The Chorus section consists of four guitar staves and one vocal line. The first staff has a whole rest followed by a half note with a natural sign. The second staff contains a complex riff with triplets and a key signature change to B major. The third staff shows a descending scale: 5 6 5 8 5 8 7 8 7 5 (5). The fourth staff contains another complex riff with triplets and a key signature change to B major. The fifth staff shows an ascending scale: 7 8 7 10 7 10 8 10 8 7 (7). The vocal line has a whole rest followed by a half note with a natural sign.

Rhy. Figs. 5 & 5A

Gtrs. 2 & 3

The Chorus section consists of four guitar staves and one vocal line. The first staff has a whole rest followed by a half note with a natural sign. The second staff contains a complex riff with triplets and a key signature change to B major. The third staff shows a descending scale: 5 6 5 8 5 8 7 8 7 5 (5). The fourth staff contains another complex riff with triplets and a key signature change to B major. The fifth staff shows an ascending scale: 7 8 7 10 7 10 8 10 8 7 (7). The vocal line has a whole rest followed by a half note with a natural sign.

G5 A D5 E5

words, _____ lost chil - dren with no heart are cry - ing, _____

Whispered: (They'll find _____ you a - lone, _____ Turn - ing their hearts to

The first system of the musical score includes a vocal line and a guitar accompaniment. The vocal line has lyrics: "words, _____ lost chil - dren with no heart are cry - ing, _____". Below this, a line of lyrics reads: "Whispered: (They'll find _____ you a - lone, _____ Turn - ing their hearts to". The guitar accompaniment features chords G5, A, D5, and E5, with triplets and a final 2/2 measure.

F Bb5 Bb A C#m Dm

and you're the lost moth - er they're call - ing.

stone, _____ Screamed: Go now, run and hide! _____

Gtr. 3 End Rhy. Fig. 5A

Gtr. 2 End Rhy. Fig. 5

The second system of the musical score includes a vocal line and a guitar accompaniment. The vocal line has lyrics: "and you're the lost moth - er they're call - ing." and "stone, _____ Screamed: Go now, run and hide! _____". The guitar accompaniment features chords F, Bb5, Bb, A, C#m, and Dm, with triplets and sixteenth-note runs. The system is labeled "Gtr. 3 End Rhy. Fig. 5A" and "Gtr. 2 End Rhy. Fig. 5".

Gtrs. 2 & 3: w/ Rhy. Figs. 5 & 5A

D5 D/F# G5 A

I hear them cry - ing at night, _____ out - side when the plan - ets are

Whispered: Your pain is their sat - is - fac - tion.

The third system of the musical score includes a vocal line and a guitar accompaniment. The vocal line has lyrics: "I hear them cry - ing at night, _____ out - side when the plan - ets are". Below this, a line of lyrics reads: "Whispered: Your pain is their sat - is - fac - tion." The guitar accompaniment features chords D5, D/F#, G5, and A, with triplets and a final 2/2 measure.

D5 E5 F Bb5 Bb A C#m Dm

fall - ing. _____ They want to feel and know you hear __ them.

For the rest __ of time. ____ Go ____ now, run and hide.)

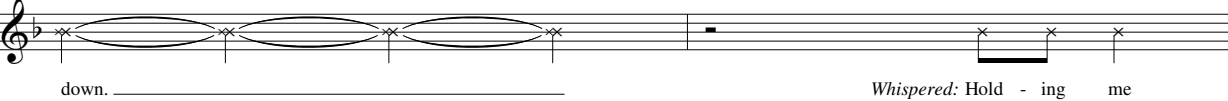
⊕ Coda

Interlude

Half-time feel

Gtrs. 2 & 3: w/ Rhy. Fig. 4 (4 times)


D5



down. _____

Whispered: Hold - ing me

Gtr. 6 (elec.)



f
w/ dist.

14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	15	15	15	15	15	15	15	17	17	17	17	17	17
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	13	13	13	13	13	13	13	15	15	15	15	15	15

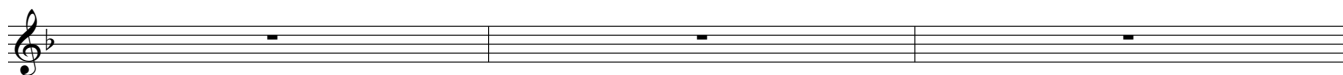
[illegible]

G5 D5 F5 D5 F5 G5 D5
 G5 D5 F5 D5 F5 G5

hold - ing me down.

Gtr. 2: w/ Riff B
 Gtr. 3: w/ Riff B1
 Gtr. 6 tacet

N.C.



Outro

Half-time feel



Dm

Gm7

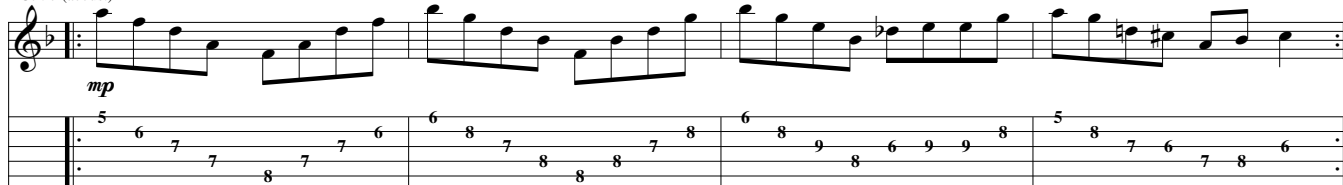
E°

A7

Riff C2

End Riff C2

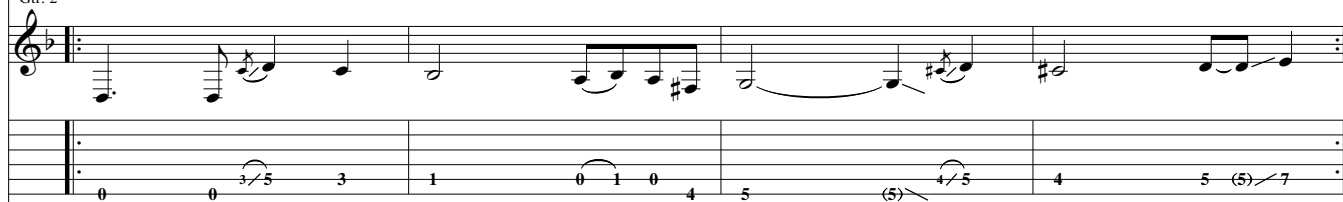
Gtr. 7 (acous.)



Riff C

End Riff C

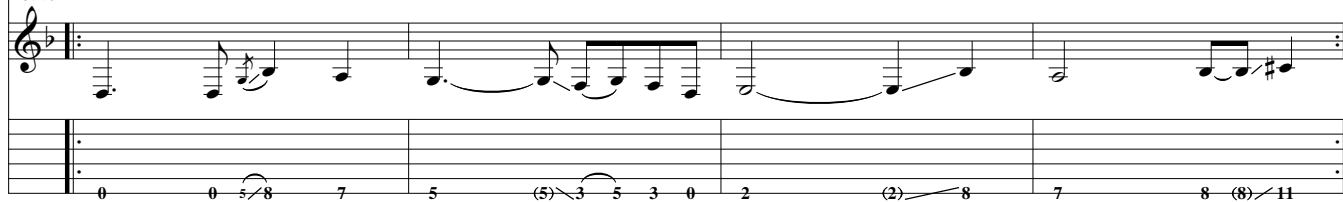
Gtr. 2



Riff C1

End Riff C1

Gtr. 3



N.C.

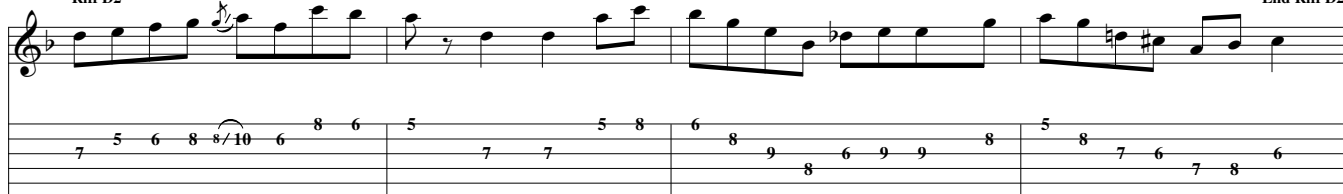
F

E°

A7

Riff D2

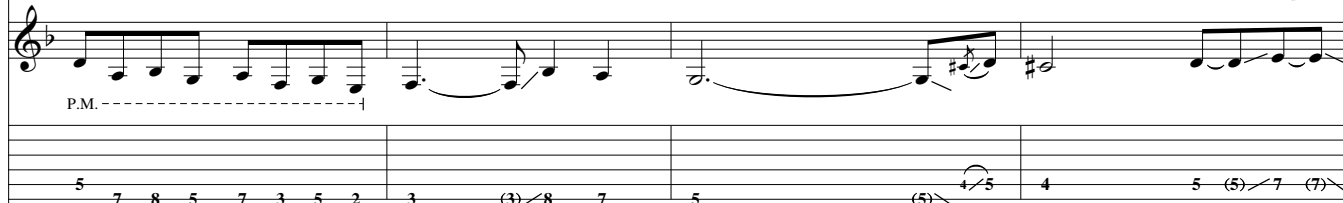
End Riff D2



Riff D

End Riff D

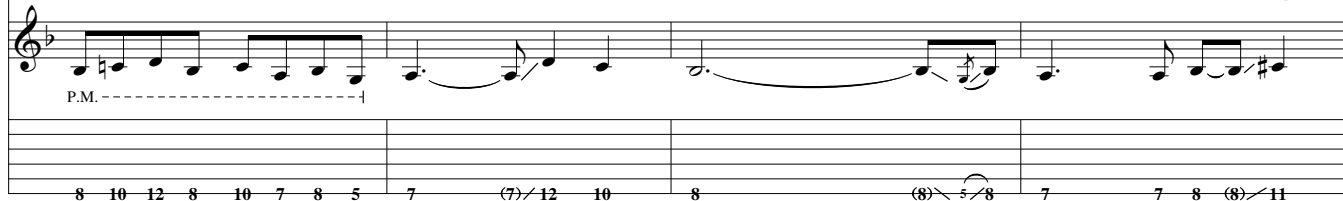
P.M.



Riff D1

End Riff D1

P.M.



Gtrs. 2, 3 & 7: w/ Riffs C, C1 & C2 (3 times)

Dm Gm7 E° A7

Dm Gm7 E° A7

E - ter - nal rest, in

Dm Gm7 E° A7

time.

Gtrs. 2, 3 & 7: w/ Riffs D, D1 & D2

N.C. F E° A7

E - ter - nal rest, in

Gtr. 2: w/ Riff C

Dm Gm7 E° A7 Dm

time.

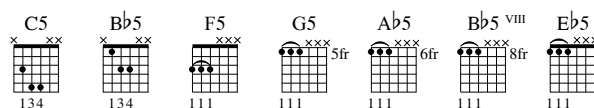
Gtr. 7

Gtr. 3

from Avenged Sevenfold - *Waking the Fallen*

Second Heartbeat

Words and Music by Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker



Gtrs. 1-7: Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Very fast ♩ = 257

*C5

Gtr. 1 (dist.)

Musical notation for Gtr. 1 (dist.) in 4/4 time, featuring a fast eighth-note pattern. Dynamics: *f*, P.M. -

Tablature for Gtr. 1 (dist.), measures 1-4, showing repeated 10-fret patterns.

Gtr. 2 (dist.)

Musical notation for Gtr. 2 (dist.), featuring a fast eighth-note pattern. Dynamics: *f*, P.M. -

Tablature for Gtr. 2 (dist.), measures 1-4, showing repeated 10-fret patterns.

*Chord symbols reflect implied harmony.

Gtrs. 1 & 2

Musical notation for Gtrs. 1 & 2, featuring a fast eighth-note pattern. Dynamics: P.M. -

Tablature for Gtrs. 1 & 2, measures 1-4, showing repeated 10-fret patterns.

Riff A

Gtr. 3 (dist.)

Musical notation for Gtr. 3 (dist.) in 4/4 time, featuring a triplet eighth-note pattern. Chord symbols: Bb5, Ab5. Dynamics: P.M. -

Tablature for Gtr. 3 (dist.), measures 1-4, showing triplet patterns and fret numbers (5, 7, 8).

Rhy. Fig. 1

Gtrs. 1 & 2

Musical notation for Gtrs. 1 & 2, featuring a rhythmic figure with triplets. Dynamics: P.M. -

Tablature for Gtrs. 1 & 2, measures 1-4, showing rhythmic patterns and fret numbers (10, 8, 6).

Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Riff A

F5 G5 End Riff A C5
Gtr. 4 (dist.)

f

6	5	6 8	6	8	7	8	10	8	10	10	10	12	10	12
---	---	-----	---	---	---	---	----	---	----	----	----	----	----	----

End Rhy. Fig. 1

6	5	6 8	6	8	7	8	10	8	10	10	10	12	10	12
---	---	-----	---	---	---	---	----	---	----	----	----	----	----	----

Bb5 Ab5 F5 G5

10	8	12	10	8	10/12	10	8	12	10	8	9 11	9	8	10
----	---	----	----	---	-------	----	---	----	----	---	------	---	---	----

C5
Gtr. 4 Riff B1

8	10	8	10	10	10	12	10	12	10	8	12
---	----	---	----	----	----	----	----	----	----	---	----

Gtr. 3 Riff B

5	5	5	7	5	7	8	5	8	7	5	8
---	---	---	---	---	---	---	---	---	---	---	---

Gtrs. 1 & 2
P.M. -----

10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

Verse

Double-time feel

Gtrs. 3 & 4 tacet

C5

Bb/D

Eb

Eb/G

Ab5

G5

1. We keep writ - ing, talk - ing, _____ and plan - ning _____

Riff C

End Riff C

Gtrs. 5 & 6 (dist.)

f

12 12	12 7	7 7	7 8	8 8	8 3	3 3	3 5	5 5	5 5	5 5	5 5	5 4	4 4	4 4	4 4	4 4
X X	X X	X X	X X	X X	X X	X X	X X	X X	X X	X X	X X	X X	X X	X X	X X	X X
10 10	10 5	5 5	5 6	6 6	6 1	1 1	1 3	3 3	3 3	3 3	3 3	3 2	2 2	2 2	2 2	2 2

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1 & 2

5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5
5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5
5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gtrs. 5 & 6: w/ Riff C

C5

Bb/D

Eb

Eb/G

Ab5

G5

but ev - 'ry - thing's chang - ing. _____

C5

Bb/D

Eb

Eb/G

Ab

G

We all know what to do but no one does it. _____

Gtrs. 5 & 6

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.S.

3 3 3 3	5 5 5 5	6 6 6 6	10 10 10 10	8 8 8 8	4 4 4 4	4 4 4 4	4 4 4 4
X X X X	X X X X	X X X X	X X X X	X X X X	X X X X	X X X X	X X X X
3 3 3 3	5 5 5 5	6 6 6 6	10 10 10 10	8 8 8 8	4 4 4 4	4 4 4 4	4 4 4 4

Gtrs. 1 & 2

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.S.

3 3 3 3	5 5 5 5	6 6 6 6	10 10 10 10	8 8 8 8	6 6 6 6	6 6 6 6	6 6 6 6	6 6 6 6	6 6 6 6	6 6 6 6	6 6 6 6	6 6 6 6	6 6 6 6	6 6 6 6	6 6 6 6	6 6 6 6
X X X X	X X X X	X X X X	X X X X	X X X X	X X X X	X X X X	X X X X	X X X X	X X X X	X X X X	X X X X	X X X X	X X X X	X X X X	X X X X	X X X X
3 3 3 3	5 5 5 5	6 6 6 6	10 10 10 10	8 8 8 8	6 6 6 6	6 6 6 6	6 6 6 6	6 6 6 6	6 6 6 6	6 6 6 6	6 6 6 6	6 6 6 6	6 6 6 6	6 6 6 6	6 6 6 6	6 6 6 6

Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtrs. 5 & 6: w/ Riff C

C5 Bb/D Eb Eb/G Ab5 G5

Now this time has past and full of re - gret.

Bridge

End double-time feel Half-time feel

Gtrs. 5 & 6 tacet
D5

Ab5 C5 Ab5

Two in my heart have

(Two in my heart have

Gtrs. 5 & 6

Gtr. 1

P.H.

P.M. ----- 4

12 12 12 12 12 12
X X X X X X
10 10 10 10 10 10

0 0 0 0 5

5 (5) 7 (7) 8 8/13 13
X X X X X X
3 (3) 5 (5) 6 6/11 11

Gtrs. 1 & 2

Gtr. 2

Riff D

(Gtr. 1, cont. on upper staff) P.M. ----- 4

1 1 1 1 1 1

0 0 0 0

5 (5) 7 (7) 8 8/13 13
X X X X X X
3 (3) 5 (5) 6 6/11 11

Gtr. 2: w/ Riff D

Ab5 Bb5 C5 Ab5

left me a while. I stand a lone.

left me a while. I stand a lone.

8 (8) 10 (10) 12 12/15 17 (17) 15 (15) 12 12/13 (13)
X X X X X X X X X X X X
6 (6) 8 (8) 10 10/13 15 (15) 13 (13) 10 10/11 11

End Riff D

8 (8) 10 (10) 12 12/15 (15)
X X X X X X
6 (6) 8 (8) 10 10/13 13

Interlude

End half-time feel

E♭5 B♭5 C5 A♭5

When they get back, it won't be the same. _____

When they get back, it won't be the same.) _____

Gtr. 6

		20	19	(19\15	15\17	17	17	17\15
		X	X	(17\13	X	X	X	X
		18	17		13\15	15	15	15\13

Gtr. 1 Rhy. Fig. 3 Gtrs. 1 & 2

P.M. - - P.M. - - P.M. P.M. P.M.

8	(8) 10	(10) 12	12/15	(15)	5	5	5	5	X	X						
X	X	X	X	(13)	3	3	3	3	X	X	X	X	X	X	X	X
6	6	8	10/13		3	3	3	3	6	6	6	6	6	6	6	6

Gtrs. 1 & 2: w/ Rhy. Fig. 3

E♭5 B♭5 C5 A♭5

15	15	15	(15) 12	12	(12)	10	10	(10)	12	12	12	(12)	10	10	(10)	8	8	8
X	X	X	(13) 10	X	(10)	X	X	X	X	X	X	X	X	X	X	X	X	X
13	13	13		10		8	8	8	10	10	10		8	8	8	6	6	6

End Rhy. Fig. 3

P.M. - - - - - P.M. P.M. - - - - - P.M. - - - P.M. P.M.

1	1	1	1	1	X	1	1	3	3	3	3	3	3	3	3	3	3	3
1	1	1	1	1	X	1	1	1	1	0	0	1	1	1	1	1	1	1

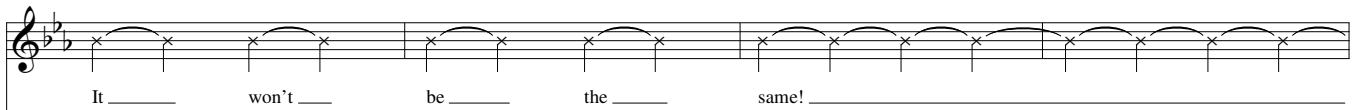


Eb5

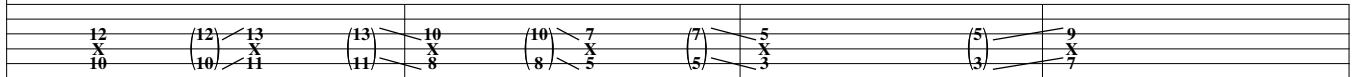
Bb5

Half-time feel

*C5

Gtrs.
1 & 2

Gtr. 5



Gtr. 6

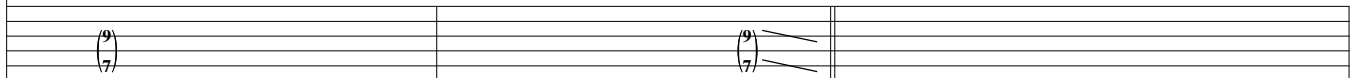
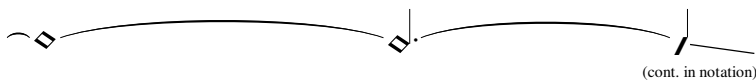


*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Verse

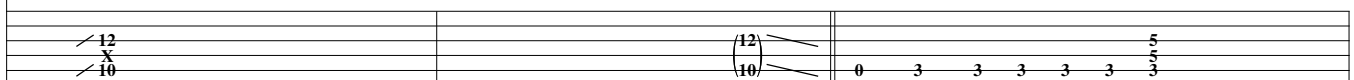
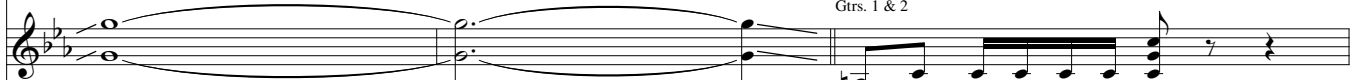
Gtrs. 5 & 6 tacet

C5



Rhy. Fig. 4

Gtrs. 1 & 2



End half-time feel

Ab5 F5 Cm G7

run out. _____

Gtr. 3

Gtr. 4

Bridge

Gtrs. 3 & 4 tacet

Cm Bb5 Ab5 Bb5

Wish - ing _____ the clock _____ would stand still, _____ the world can wait. _____

(Whoa. _____) Whoa. _____

Rhy. Fig. 5

End Rhy. Fig. 5

Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Rhy. Fig. 5

Cm Bb5 Ab5 Bb5

Wast - ing a - way _____ once a - gain, _____ once lived _____ as

Whoa. _____ Whoa.) _____

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (4 times)
Cm

Grtr. 4: w/ Riff E

Cm Bb5 Ab5 Bb5

Grtr. 3

Riff F

6/8 8 8 6 7 6 6/8 8 9 (9) 8 6 7

End Riff F

Chorus

C5

time _____ pass - es by, ... _____ ...re -

Gtrs. 3 & 4 tacet

Bb5

Gtr. 3

Gtr. 4
divisi

Rhy. Fig. 6

Gtrs. 1 & 2

Eb5

Bb5

C5

grets for _____ the rest of _____ my life. _____ The

Gtrs. 1 & 2

End Rhy. Fig. 6

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (3 times)

Bb5

ones _____ who I con - fide _____ were

Eb5

Bb5

C5

gone in _____ the black of _____ the night. _____

Bb5 Eb5

Whoa. _____

Bb5 C5

Whoa. _____

Bb5 Eb5 Bb5 C5 To Coda

Whoa. _____

Interlude
Half-time feel

C5 Bb5

Gtrs. 1 & 2

Gtr. 5

Gtr. 6

F5 G5 Ab5 Bb5 VIII

(cont. in notation)

3. Ah, _____

Gtrs. 5 & 6

Verse

Gtrs. 5 & 6 tacet

C5

D5

E♭5

D5

E♭5

F5

G5

B♭5

G/B

nev - er _____ will I for - get _____ you and all the mem - o - ries past. _____ So

Gtrs. 5 & 6

Guitar 5 & 6 part with fret numbers 17 and 15 indicated.

Rhy. Fig. 7

End Rhy. Fig. 7

Rhythm guitar part for Gtrs. 1 & 2, featuring rhythmic figures and fret numbers (10, 17, 15).

Gtrs. 1 & 2: w/ Rhy. Fig. 7 (3 times)

C5

D5

E♭5

D5

E♭5

F5

G5

rare - ly _____ I get to see _____ your face. _____

B♭5

G/B

C5

D5

E♭5

D5

E♭5

F5

Grow - ing, _____ I looked to you _____ in

G5

B♭5

G/B

C5

D5

guid - ance. _____ We knew that time _____ would kill us... ...but you're

End half-time feel

E♭5

D5

E♭5

F5

G5

B♭5

G/B

still so close to me. _____ To

End quarter-time feel

E \flat 5 D5 E \flat 5 D5 F5 E5

Noth - ing ____ can take a - way the times ____ and the mem - 'ries we've ____

Gtr. 7

8va

let ring

grad. bend

17 20

1/2 (20) 1/2 (20) 1/2 19 1/2 (19)

Gtrs. 5 & 6

let ring

1/4

10 13

10 10 10 10 (10) (10) (13)

Half-time feel

D5 B \flat 5 G/B

had. ____

Gtr. 7 loco

19 17

(19) 10/15 14

Gtr. 5

Gtr. 6 divisi

7 5 7 5 7 8 7 8 (7) (8) 4 5

Gtrs. 1 & 2

(cont. in slashes)

0 0 0 0 2 3 0 3 3 1 4 5 2

Interlude

Gtrs. 3 & 4: w/ Riffs B & B1 (2 times)
Gtrs. 5 & 6 tacet

C5

Gtrs.
1 & 2

Gtr. 7

End half-time feel

Gtrs. 1 & 2 tacet
Ab5

F5

Gtr. 7 tacet

G5

4. Come

Verse

Gtrs. 3 & 4: w/ Riffs B & B1 (2 times)

C5

Rhy. Fig. 9

End Rhy. Fig. 9

Gtrs. 1 & 2

P.M.

Ab5

F5

G5

young. —

Come

P.M.

Eb5 Bb5 C5

18/20 (20)\18 16 (16)\13 13 15 13 15 15/17\12 12 12 13 12 10 12 10 13 (13)\10/13 14 15

P.M. P.M. P.M.

1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Gtrs. 1 & 2: w/ Rhy. Fig. 10

Gtr. 8 Bb5

13 12 13 12 13 12 13 15 15 15 15 15 17 15 16 18

15 15 17

Eb5 Bb5 C5

Gtr. 8 *8va* *loco*

15 18 16 17 14/18 16 15 16 17 17 17 1 1/2 (17) 15 15 0

Gtrs. 1 & 2

P.M. P.M. P.M. (cont. in slashes)

1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

C5 Bb5

Gtrs. 1 & 2

Gtr. 8

15 15 17 16 18 17 16 15 15 17 16 19 16 15 18 17 15 15 17 15 15 16 16 15 18 17 15 15 18 15 15 15 15 15 15

C5

8va

1/2

5

8va

loco

1/2

(22)

22 22 20 20 20 19 20 19 22 22 22 18 22 22 22 19 18 20 20 22 22 22 20 20 22 22 22 19 20 19 19 22 (22) 12 13 15 12 13 14 15 12 13 15

Bb5

8va ~~~~~

Gtr. 8

C5

6 5 3

16 15 13 17 16 15 18 15 15 16 17 17 15 16 18 15 16 18 20

Gtrs. 1 & 2

fdbk.

3 3 1

(5)

from Avenged Sevenfold - *Waking the Fallen*

Radiant Eclipse

Words and Music by Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D



Intro

Moderately fast ♩ = 125

*D5

D5add#11

Gtr. 1 (dist.) Riff A

End Riff A

*Chord symbols reflect implied harmony.

Gtr. 1: w/ Riff A (7 times)

D5

D5add#11

Eb5

Rhy. Fig. 1

End Rhy. Fig. 1

Gtrs. 2 & 3 (dist.)

D5

D5add#11

Eb5

Gtrs. 2 & 3: w/ Rhy. Fig. 1

D5

D5add#11

Eb5

Half-time feel

D5

Eb5

D5add#11

Eb5

Gtrs. 2 & 3

Play 3 times

Pre-Chorus

D5 *C/E C Dm Bb **A/C# Dm C/E

numb. ____
No ____ one ____ knows ____ the ____ time ____ they're ____ chang - ing. ____

Gtr. 2

Gtr. 3

*Bass plays E. **Bass plays C#.

End half-time feel

D5 C/E C Dm Bb A/C# Dm C/E

No ____ one ____ will ____ see ____ through... ____

Verse

Double-time feel

F5 D5

N.C.

D5

F5

G5

A \flat 5

2., 4. You're all gone — to me. — (Gone to me.) I've been pulled out to watch from

Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 2 & 3

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (3 times)

F5 D5

N.C.

D5

F5

G5

A \flat 5

F5

D5

N.C.

my e - ter - nal sleep. — In - tu - i - tion and a warn - ing to — be - lieve. — (Will be -

End double-time feel

D5

F5

G5

A \flat 5

F5

D5

N.C.

D5

F5

G5

A \flat 5

Some-thing went wrong and though I felt I had to stay, — mov - ing on seemed to be lieve.) —

F5 D5

F5

G5

A \flat 5

F5

D5

som - ber — bliss... — ...with - out one good - bye.

Rhy. Fig. 4

Gtrs. 2 & 3

P.M. -----| P.M. -----| P.M. -----|

To Coda 1

F5

G5

A \flat 5

D5

F5

D5

G5

G \sharp 5

A5

...I watch my moth - er shed tears.

End Rhy. Fig. 4

P.M. -----| P.M. -----|

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (1 1/2 times)

D5 D5 F5 D5 G5 G#5 A5 D5

No! 3. This gun has — stopped time in — its tracks, has

P.M. -----| P.M. -----|

F5 D5 G5 G#5 A5 D5 F5 D5 G5 G#5 A5 D5

al - tered — the course of — my fate. Des - ti - ny — is shat - tered — and time - less. — Closed

Pre-Chorus

F5 D5 G5 G#5 A5 Bb Dm C/E A5 Bb5

eyes feel — the cold wind's — em - brace. I'll watch you call, —
cries.

Gtrs. 4 & 5

Gtrs. 2 & 3

B \flat Dm C/E A5 B \flat 5

B \flat Dm C/E A5 B \flat 5

call - ing for me.

15 14 (14) 12 12/14 (14) 10 10 15 14 (14) 12 12/14 (14) 10 10
X X X X X X X X X X X X X X X X
13 12 (12) 10 10/12 (12) 8 8 13 12 (12) 10 10/12 (12) 8 8

7 10 9 7 8 7 10 9 7 8 7 8 8
X X X X X X X X X X X X X X X X
5 8 7 7 8 7 5 8 7 7 8 7 8

B \flat Dm C/E A5 B \flat 5

You can't bring back time.

(10) (10) 15 14 (14) 12 (12) 14 14/17 17 17 17 17 17 17 17
(8) (8) X X X X X X X X X X X X X X X X
13 12 (12) 10 (10) 12 12/15 15 15 15 15 15 15 15

(8) (8) 7 10 9 7 8 8 8 8 8 8 8 8 8 8
(8) (8) 0 X X X X X X X X X X X X X X X X
0 0 5 8 7 7 8 8 8 8 8 8 8 8 8 8

Chorus
Half-time feel
D

*Gadd9 C5 Gsus2 G⁶₉ Gsus2

Close your eyes and look _____ a - way. _____

Riff C

End Riff C

Gtr. 1

7 8 7 8 10 8 7 8 7 7 10 8 7 10 8 7 9 7 8 7 7 9 9 7 9 10 9 7 10 9

Riffs D & D1

Gtrs. 4 & 5

11 11 11 11 11 11 11 11 14 14 14 14 14 14 14 14 12 12 12 12 12 12 12 12 14 14 14 14 14 14 14 14
9 9 9 9 9 9 9 9 12 12 12 12 12 12 12 12 10 10 10 10 10 10 10 10 12 12 12 12 12 12 12 12

Rhy. Fig. 5

End Rhy. Fig. 5

Gtrs. 2 & 3

9 9 9 9 9 9 9 9 9 12 12 12 12 12 12 12 12 10 10 10 10 10 10 10 10 10 7 7 7 7 7 7 7 7
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 10 10 10 10 10 10 10 10 5 5 5 5 5 5 5 5 0

*Bass plays G.

Gtr. 1: w/ Riff C (3 times)
Gtrs. 2 & 3: w/ Rhy. Fig. 5 (3 times)

D

Gadd9

C5

Gadd9

G⁶₉

Gsus2

Fate exposed, won't let me stay. _____

End Riff D

Gtr. 4

11 11 11 11 11 11 11 11 14 14 14 14 14 14 14 14 12 12 12 12 12 12 12 12 16 16 16 17 16 14 12 11
9 9 9 9 9 9 9 9 12 12 12 12 12 12 12 12 10 10 10 10 10 10 10 10 14 14 14 15 14 12 10 9

End Riff D1

Gtr. 5

11 11 11 11 11 11 11 11 14 14 14 14 14 14 14 14 12 12 12 12 12 12 12 12 12 12 12 14 14 (14) 12 11
9 9 9 9 9 9 9 9 12 12 12 12 12 12 12 12 10 10 10 10 10 10 10 10 10 10 12 12 (12) 10 9

Gtrs. 4 & 5: w/ Riffs D & D1

D Gadd9 C5 Gsus2 G⁶ Gsus2

Hope will fall to - night _____ with bro - ken wings... _____ ...de -

D Gadd9 C5 Gadd9 G⁶ Gsus2

scend - ing en - ti - ty in me. _____

* To Coda 2

*Key signature remains D major (2 sharps) at Coda 2.

Interlude

** D5

Gtrs. 2, 3 & 5

Gtr. 4

(Gtrs. 2 & 3, cont. in notation)

12 14
X 10 12

**See top of first page of song for chord diagram pertaining to rhythm slashes.

Gtrs. 4 & 5 tacet

D5 G5 F5 D5 E5 F5 D5 A5 Ab5 D5 G5 F5 D5 F5 Eb5 D5 G5 F5 D5 E5 F5 D5 A5

Ah, _____

Gtrs. 2 & 3

P.M. _____

0 5 3 0 2 3 0 7 6 0 5 3 0 3 1 0 5 3 0 2 3 0 7

Bridge

Ab5 D5 G5 F5 D5 F5 Eb5 D5 G5 F5 D5 E5 F5 D5 A5 Ab5 D5 G5 F5 D5 F5 Eb5

my voice _____ has been tak - en from

Rhy. Fig. 6 End Rhy. Fig. 6

6 0 5 3 0 3 1 0 5 3 0 2 3 0 7 6 0 5 3 0 3 1 6 0 5 3 0 2 3 0 7 6 0 5 3 0 3 1

Gtrs. 2 & 3: w/ Rhy. Fig. 6 (3 times)

D5 G5 F5 D5 E5 F5 D5 A5 Ab5 D5 G5 F5 D5 F5 Eb5 D5 G5 F5 D5 E5 F5 D5 A5

me. _____ The more I lis - ten, _____

D.S. al Coda 1
End half-time feel

Ab5 D5 G5 F5 D5 F5 Eb5 D5 G5 F5 D5 E5 F5 D5 A5 Ab5 D5 G5 F5 D5 F5 Eb5

the more I have to say. _____

⊕ **Coda 1**

Gtrs. 2 & 3: w/ Rhy. Fig. 4

D.S.S. al Coda 2

F5 D5 F5 G5 Ab5 F5 D5 F5 G5 Ab5

tears _____ and taste the blood that she cries, _____ and taste the blood that she

⊕ **Coda 2**

Outro-Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Fig. 5 (2 times)

D Gadd9 C5 Gsus2 G⁶ Gsus2

Whoa, _____ yeah, _____ whoa. _____

Gtr. 6 (dist.)
f
*w/ wah-wah

*As filter

D Gadd9 C5 Gsus2 G⁶ Gsus2

Yeah, _____ whoa, _____ yeah. _____

D

poco rit.

Yeah, _____ whoa, _____ yeah. _____

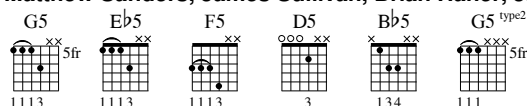
Gtrs. 2, 3 & 6

poco rit. fdbk.

from Avenged Sevenfold - *Waking the Fallen*

I Won't See You Tonight (Part I)

Words and Music by Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker



Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately slow ♩ = 65

*Gm F Eb D7

(Piano) 4

Gtr. 1 (dist.)

f

**fdbk.

8va

T
A
B

*Chords played by piano, next 3 meas.

**Microphonic fdbk.; not caused by string vibration.

†G5 Rhy. Fig. 1 Eb5

***Gtr. 2 (dist.)

f

loco

3

1/2 1/2

(6) 3

5 (5) (5) 3 6

(6) 4 3

***Doubled throughout

†See top of page for chord diagrams pertaining to rhythm slashes.

F5 D5

1/2 1/2

5 (5) (5) 3 6

1/2

6 (6) 4 3 5

5/7 5/7

Eb5 Bb5 F5

fdbk.

3 (3) 3 5

6 (6) 6 5 (5) (5) (5) 3 6 6/8

G5 Eb5

F5 D5 Eb5 F5 End Rhy. Fig. 1

G5 type2 Gtr. 2 tacet **F/A

Gtr. 1 8va fdbk.

Riff A *Gtr. 4 (clean) mf w/ fingers let ring throughout

*Doubled throughout

**Chord symbols reflect implied harmony.

Gtr. 1 tacet

E \flat /G D/F \sharp D7/A Gm

8va -

loco

8va - 7

(8)

End Riff A

Verse

Gtr. 3 tacet
Gtr. 4: w/ Riff A (1 1/2 times)
Gm

F/A E \flat /G

1. Cry a - lone, _____ I've gone a - way. _____ No more nights, _____

D/F \sharp D7/A Gm F/A

no more pain. I've gone a - lone, _____ took all my strength. _____ I've

E \flat /G D/F \sharp D7/C

made the change, _____ I won't see you to - night. _

Gtr. 4 Riff B End Riff B

Gtr. 4 tacet

G5

Eb5

Sor - row _____ sank deep in - side _____ my blood. _

Grtr. 2

7 7 7 7 7 7 7 7 3 3 3 3 3 3 3 3 3 0

All the ones _____ a - round _____ me _____ I cared _____ for _____ and loved. _____

2. It's

Gtr. 2 tacet

Gtr. 4: w/ Riff A (1 1/2 times)

Gm

F/A

build - ing up _____ in - side of me, _____ a

place of dark _____ so _____ cold _____ I had to set _____ me free. _____ Don't

Gm F/A

mourn for me, you're not the one to place the blame. As

Gr. 4: w/ Riff B

E^b/G

D/F[#]

D7/C

bot - tles call _____ my _____ name, I won't see you to - night. _

F5 D5

8va

17 $\frac{1}{2}$ (17) $\frac{1}{2}$ (17) 15 16 16 16 16 16 14 16 $\frac{1}{2}$ 15 14 15 (15) 10/15 17 15 17 18

E \flat 5 B \flat 5 F5

8va

18 15 (15) 15 17 18 20 (20) 18 20 20 20 (20) 18 18 15 18 15 18

G5 E \flat 5

8va

(18) (18) 15 15 18 17 15 18 17 15 18 15 18 (18) 15 18 17 15 18 17 15 18 15

F5 D5 E \flat 5 F5

8va

loco

let ring

hold bend

16 (16) 15 18 17 15 18 15 15 14 17 16 (16) 0 0 0 17 18 17 18 17 15 15

Bridge

Gtr. 2: w/ Rhy. Fig. 1

G5 Eb5 F5

(So _____ far _____ a - way, _____ I'm _____

Gtr. 3

3 5 6 6 (6) (6) 5 3 5/6 5 6 5 5/2

D5 Eb5

gone. _____ Please _____ don't

1 3/5 8/10 (10) 5 6/8 6 5 6 (6) 15 15 17 15

Bb5 F5 G5 Eb5

fol - low me _____ to - night. _____ And while I'm gone, _____

8va 15 (15) 12/15 15 18 (18) 13/15 18 17 15 17 1/2 17 1/2 18 20 20

F5 D5 Eb5 F5

ev - 'ry - thing will be al -

8va 15/18 17 18 17 14 (14) 7/11 1/2 (11) 1/2 (11) 10/13 11 10 13 11 12

loco

Interlude

Gtr. 2: w/ Rhy. Fig. 3 (2 times)

G5

F5

right.) _____

Gtr. 3

f

Gtr. 5 (dist.)

Gtr. 6 (dist.)
divisi *f*

5 7 5 7 8 10 (8) 7 5 7 8 10 7 5 7 8 5 7 5 7 7 8 (7) 5 7 8 10 7 5 7 8

Gtr. 3 tacet

E \flat 5

D5

E \flat 5

F5

H (11)

5 7 5 7 8 10 (8) 7 5 7 8 10 7 5 7 8 5 7 5 7 5 7 7 8 (7) 7 8 (8) 8 10 (10) 10 12 (10) (12)

G5

F5

Gtr. 5

Gtr. 6

5 7 5 7 8 10 (8) 7 5 7 8 10 7 5 7 8 5 7 5 7 7 8 (7) 7 8 (8) 7 8 10 7 5 7 8

E \flat 5 D5 E \flat 5 F5

Gtr. 2 G5 (cont. in notation)

Gtr. 5 grad. bend 1 fdbk. *fdbk. 8va

Gtr. 6 grad. bend 1/2 fdbk.

Pitch: F

*Microphonic fdbk.; not caused by string vibration.

Gtrs. 5 & 6 tacet Gtr. 2 tacet

G5 (Piano) 15 G5 Gtr. 2 Play 8 times

P.M.

G5 Rhy. Fig. 4 F5 E \flat 5 F5 End Rhy. Fig. 4

Bridge

Gtr. 2: w/ Rhy. Fig. 4 (2 times)

G5 F5 E \flat 5 F5 G5 F5 E \flat 5 F5

No more breath in - side. Es - sence left my heart to - night.

from Avenged Sevenfold - *Waking the Fallen*

I Won't See You Tonight (Part II)

Words and Music by Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Fast ♩ = 215

Gtr. 2: w/ Riff A (3 times)

**D5

Ah! _____

Gtr. 1 (dist.) *f* *15ma* ***w/ DigiTech Whammy Pedal

+6 19 18 (19) 16 15 (16)

TAB

***Set for one octave above when depressed (toe down).

*Gtr. 2 (dist.) **Riff A** **End Riff A**

P.M. -----| P.M. -----| P.M. -----|

TAB 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*Doubled throughout

**Chord symbols reflect implied harmony.

1. Come

Gtr. 1 *22ma* *15ma* †fdbk. +6 (X) P.H. +6 grad. release (20) (19)

†Microphonic fdbk.; not caused by string vibration.

Verse

Half-time feel

Gtr. 1 tacet

Gtr. 2: w/ Riff A (4 times)

D5

back to me, ___ this is in - con - ceiv - a - ble, break - ing a - part ___ the ones you love. ___

End half-time feel

Hate runs deep for what you've done — to us, — left a - lone through su - i -

Quarter-time feel

E \flat 5 B \flat 5 A5 D5 F5 G5

- cide. — Su - i -

mf
Gtr. 3 (dist.)

mf
Gtr. 4 (dist.)
divisi

Gtr. 2

End quarter-time feel

E \flat 5 B \flat 5 A5 D5 A5 A/C \sharp

cide. —

Gtr. 3 (dist.)

Gtr. 4 (dist.)
divisi

Gtr. 2

Verse

Gtr. 2: w/ Riff A (8 times)
Gtrs. 3 & 4 tacet
D5

2. I — just wan - na die. — Take a - way my

$E\flat$ maj7 \flat 5 D5 $E\flat$ maj7 \flat 5 D5 $E\flat$ maj7 \flat 5 D5 $E\flat$ maj7 \flat 5 D5

No dream could pre - pare a heart for a life - less friend. He's gone, _____

End Rhy. Fig. 1

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

10 10 10 10
8 8 8 8

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

$E\flat$ maj7 \flat 5 D5 $E\flat$ maj7 \flat 5 D5 $E\flat$ maj7 \flat 5 D5 $E\flat$ maj7 \flat 5 D5 $E\flat$ maj7 \flat 5 D5

noth - ing will take back time. I need him back but noth - ing will take back time.

End half-time feel

Interlude

D5 G5 D5 G5 D5 G5

Gtr. 2

*w/ wah-wah

12 0 0 11 0 0 10 0 8 0 6 0 5 (5) 12 0 0 11 0 0 10 0 8 0 6 0 5 (5) 12 0 0 11 0 0 10 0 8 0 6 0 5 (5)

*As filter

Chorus

Half-time feel

D5 G5 D5 $A\flat$ 5 D5 Gm F D5 F E

I _____ can see just fine with you in my life

Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fig. 2

grad. bend 1 wah-wah off P.M. - - - - - P.M. P.M. P.M. - - - - - P.M. P.M.

12 0 0 11 0 0 10 0 5 0 0 0 4 6 6 6 6 0 0 0 0 0 8 0 7 0 0 0 0 0 7 0 6

D5 Em Dm D5 Dm A/C# D5 Eb5 D5 N.C. Ab5

— and there by — my side — as it starts — to — fade. — I —

End Rhy. Fig. 2 Rhy. Fig. 3 End Rhy. Fig. 3

P.M. ----- P.M. P.M. P.M. ----- P.M. P.M. -- steady gliss. P.M.

0 0 0 0 0 5 0 3 0 0 0 3 0 2 0 0 1 (1) 12 6 (6) 0 0 0 0 0 0 0 0 1 (1) 12 6 (6)

Gtr. 2: w/ Rhy. Fig. 2

D5 Gm F D5 F E D5 Em Dm D5 Dm A/C# D5

know this can't — be right, — stuck in — a dream, — a night - mare full — of sor - row. —

To Coda

Bridge

1st time, End half-time feel

Eb5 D5 Eb5 G5 Ab5 Eb5 F5

Night - mare full of

Gtr. 2 Rhy. Fig. 4

steady gliss. P.M. ----- P.M. -- P.M. -----

1 (1) 12 12 13 3 6 (6) 1 3 1 (1) 0 0 0 0 12 0 0 12 10 10 10 12 13 5 6 (6) 1 3

Gtr. 2: w/ Rhy. Fig. 4 (3 times)

D5 Eb5 F5 G5 A5 D5 Eb5

pain. — Night - mare —

End Rhy. Fig. 4

P.M. ----- P.M. -- P.M. ----- P.M.

12 12 13 0 1 3 5 7 0 0 0 0 12 0 0 12 10 10 10 12 13 0 1 3 5 7

Half-time feel

G5 Ab5 Eb5 F5 D5 Eb5 F5 G5 A5 D5 Eb5

_____ full of pain. _____ I look back ___ and see _

G5 Ab5 Eb5 F5 D5 Eb5 F5 G5 A5 D5 Eb5

_____ the twist - ed road. _____ Best friends and de -

End half-time feel

G5 Ab5 Eb5 F5 D5 Eb5 F5 G5 A5

spair _____ took _____ its toll. _____

D5 C#5 D5 C5 B5 Bb5 A5 D5 A5 Ab5 D5 G5 F5 D5 C#5 D5 C5 B5 Bb5 A5 D5 A5 Ab5 D5 G5 F5

Rah, _____ take a - way. _____ Take a -

Gtr. 2 Rhy. Fig. 5 End Rhy. Fig. 5

0 12 11 0 10 9 8 7 0 7 6 0 5 3 0 12 11 0 10 9 8 7 0 7 6 0 5 3

Gtr. 2: w/ Rhy. Fig. 5 (1 1/2 times)

D5 C#5 D5 C5 B5 Bb5 A5 D5 A5 Ab5 D5 G5 F5 D5 C#5 D5 C5 B5 Bb5 A5

way. _____ Take a - way. _____

(Ah.) _____

Interlude

Half-time feel

D5 A5 Ab5 D5 G5 F5 D5

_____ Take a - way. _____

Gtr. 2 Rhy. Fig. 6

P.M. P.M.

0 7 6 0 5 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0

End Rhy. Fig. 6

P.M. -----| P.M. -----|

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 6 (2 times)

f 11 13 10 12 10 11 12 10 13 10 13 11 13 10 12 10 12 13 13 10 12

grad. bend 1 (13)

8va -----| loco 16 17 16 17 (17) 17 17 11 11 10 11 10 11 10 11 11 11 11 10 11 11 10 11 11 10 11 10 13

Double-time feel

Gtr. 6 tacet

A♭5 G5 F5 G5 D5 E♭5 F5

8va -----| loco 19 20 18 17 20 17 19 20 19 15 17 15 16 17 15 15 17 15 17 14 14 13 12 10 10 11 10 10 12 10 10 13 12 10 12 10 13

grad. bend 13

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

0 0 0 0 6 6 0 0 3 5 0 0 0 0 0 1 1 0 0 3 0 0

Gtr. 2: w/ Rhy. Fig. 7 (3 times)

Gtr. 7

D5 A \flat 5 G5 F5 G5

D5 E \flat 5 F5

8va -

*w/ Whammy Pedal

+6

*Set for one octave above when depressed (toe down).

D5 A \flat 5 G5 F5 G5

8va -

+6

D5 E \flat 5 F5 D5 A \flat 5 G5 F5 G5

8va -

loco

+6

End double-time feel

D5 E \flat 5 F5

B \flat 5 F5 G \flat 5

me or cry while I'm a - way.
(A - way.)

Coda

Gtr. 2: w/ Rhy. Fill 1 D5 A \flat 5 Gtr. 2: w/ Rhy. Fig. 2 D5 Gm F D5 F E

I can see just fine with you in my life

D5 Em Dm D5 Dm A/C# D5 E \flat 5 Gtr. 2: w/ Rhy. Fig. 3 D5 N.C. A \flat 5

and there by my side as it starts to fade. I

Gtr. 2: w/ Rhy. Fig. 2 D5 Gm F D5 F E D5 Em Dm D5 Dm A/C# D5 **End half-time feel**

know this can't be right, stuck in a dream, a night - mare full of sor - row.

Outro
Tempo I

Gtr. 2: w/ Riff A (2 1/2 times)
D5

E \flat 5

Ah!

Gtr. 2

15ma

Gtr. 7

*w/ Whammy Pedal & delay

+6

24 (24) 24 (24) 24

*Whammy Pedal set for one octave above when depressed (toe down).

15ma

Gtr. 1

**w/ Whammy Pedal

+6

19 18 (19) (18)

**Set for one octave above when depressed (toe down).

15ma

+5 1/2 +4 +4 1/2 +6

(24) 24 (24) 24 (24) 21 (21)

15ma

+6 +6

16 15 (16) 17 18 19

let ring

N.C.

15ma

Gtr. 7

+6 +2 1/2 +6

24 24 24 (24) 24

15ma

Gtr. 1

let ring

(19) (19) (19)

+6 19 18

Gtr. 2

P.M. P.M. P.M.

0 0 0 0 0 0 0 0 0 0

from Avenged Sevenfold - *Waking the Fallen*

Clairvoyant Disease

Words and Music by Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker

Gtrs. 1, 2 & 5-11: Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Slowly $\text{♩} = 71$

N.C.

Gtr. 1 (dist.)

mf

T
A
B

Gtr. 2 (dist.)

mf

T
A
B

Verse

Gtrs. 1 & 2 tacet

*Dm(add9)

Bbmaj13#11

1. Dust be - gins _ to fall _ to the ground. _

Riff B

**Gtr. 4 (clean)

mp
w/ chorus
let ring throughout

T
A
B

**Standard tuning

Riff A

***Gtr. 3 (clean)

mp
w/ fingers
let ring throughout

T
A
B

*Chord symbols reflect implied harmony.

***Standard tuning

Dm(add9)

Bbmaj13#11

— The air is cold — and thin. —
Whispered: And you sit there and do nothing. You're content with doing nothing.

Dm(add9)

Bbmaj13#11

Thoughts are haunt - ing me — as I look a - round. —
In my life, I wanted more.

End Riff A

Dm(add9) Bbmaj13#11

This will nev - er end _____ when I bleed for - ev - er. *So I'll never end.* End Riff B

17 19 21 19 17 19 21 19 17 19 17

5 7 9 6 9 7 5 5 6 9 7 5 5 7 5 7 5 6

Chorus
Gtrs. 3 & 4 tacet
D5 Em/D D5 F/D Bb5/D Bb(#4)/D E/D A5/D

Don't ac-knowl-edge right, _ just dwell _ on wrong. _

*Gtrs. 5 & 6 (dist.)

f

*w/ wah-wah

15 15 15 15

*Composite arrangement
**As filter

Rhy. Fig. 1 End Rhy. Fig. 1

Gtrs. 1 & 2

f

P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - | P.M. - - - |

0 0 0 0 0 5 7 0 0 0 0 0 0 8 0 0 8 0 0 7 0 0 6 0 0 7

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)
D5 Em/D D5 F/D Bb5/D Bb(#4)/D E/D A5/D

This spot in hell's _ where I _ be - long. _

Gtrs. 5 & 6

f

15 15 15 15 15 13 13 15 (15)

Gtrs. 5 & 6 tacet
D5 Em/D D5 F/D Gtr. 7 tacet Bb5/D Bb(#4)/D E/D A5/D

Screamed: I've come so far, _____ it's been so long! _____
(Ah, _____ ah. _____)

Gtr. 7 (dist.)
mf
*w/ wah-wah 1/2 1/2

Gtr. 5
Gtr. 6 *divisi*

*As filter

Gtrs. 5 & 6 tacet
D5 Em/D D5 F/D Gtr. 7 tacet Bb5/D Bb(#4)/D E/D A5/D

Don't know why it start - ed or where _ it came from! _____
(Ah, _____ ah.)

Gtr. 7
1/2 1/2

Gtr. 5
Gtr. 6 *divisi*

Verse

Gtr. 4: w/ Riff B
Gtrs. 5 & 6 tacet
Dm(add9) Bb6

2. Out - side shell _____ is strong, _____ con - fi - dent _____
Whispered: There's nowhere to run and hide.

Riff C
Gtr. 8 (slight dist.)
mp
P.M. - - -

End Riff C

Gtr. 8: w/ Riff C (3 times)
Dm(add9) Bb6 Dm(add9)

_____ but slow - ly eats _____ a - way. _____ Like a man plagued with _____ dis - ease, _____
Stuck alone inside your head,

Bb6 Dm(add9) Bb6

I try to fight. Through my pores, it seems to seep when I bleed for-ev-er.
so better off dead. When I'm bleeding, ah...

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

D5 Em/D D5 F/D Bb5/D Bb(#4)/D E/D A5/D

Don't ac-knowl-edge right, just dwell on wrong.

*Gtrs. 5 & 6

15 15 15 15 15 15 15

*Composite arrangement

D5 Em/D D5 F/D Bb5/D Bb(#4)/D E/D A5/D

This spot in hell's where I be-long.

15 15 15 15 15 15 15 15 15 15

D5 Em/D D5 F/D Bb5/D Bb(#4)/D E/D A5/D

Screamed: I've come so far, it's been so long! (Ah, ah.)

Riff D

Gtr. 5

1/2 1/2

11/13 15 13 (16) 13/15 13 16 (16) 13/15 (15) 12/14 (14) 11/13 (13) 12/14 (14)

Gtr. 6

1/2 1/2

11/13 15 13 (16) 13/15 13 16 (16) 13/15 (15) 12/14 (14) 11/13 (13) 12/14 (14)

End Riff D

Gtr. 5: w/ Riff D

D5

Em/D

D5

F/D

Bb5/D

Bb(#4)/D

E/D

A5/D

Don't know why it start - ed or where _ it came from! _____

(Ah, _____ ah.) _____

Riff E **End Riff E**

Gtr. 6

11/13 15 13 16 1/2 (16) 13/15 13 16 1/2 (16) 13/15 (15) 12 14 (14) 11 13 (13) 12 14 (14)

Interlude

Double time (♩ = 142)

Gtr. 6 tacet

D5

Bb5

D5

Bb5

Screamed: And you

Gtr. 7

5/7 7 7 5 6 5 6 5 7 7 8 8/10 8 5 5/7 7 7 5 6 5 6 5 7 7 8 8/10 8 5 7

Gtrs. 1 & 2

P.M. P.M. P.M. P.M.

0 0 0 0 0 0 0 3 1 1 1 1 1 1 1 0 0 0 0 0 0 0 3 1 1 1 1 1 1 1

C/E

F5

G5

D5 A/C# Em

D5

sit there and do noth - ing! _____

5/6 5 8 6 5 5 6 8 5 8 6 5 7 5 6 8 6 5 7 5 8 5/7 7 7 5 6 5 6 5 7 7

P.M. P.M. P.M.

3 2 2 3 2 0 3 3 3 3 3 3 3 5 5 5 0 2 5 7 0 0 0 0 0 0 0

Bb5 D5 Bb5 C/E

You're con - tent with do-ing

P.M. P.M. P.M. P.M.

Gtr. 7 tacet

F5 G5 D5 A/C# Em Dm

noth - ing!

P.M. P.M.

Guitar Solo

Gtr. 11 (dist.) **Bb5** **C5**

f ****w/ wah-wah**

10/11 11 11 11 10/11 10 12 10 9 9 10 9 10 10 12 10

**As filter

Riff F

*Gtrs. 9 & 10 (dist.)

f

10/15 15 15 15 15 15 15 15 14 14 12 12 12 12 12 12 12 12 12 12 12 12

8/13 13

*Composite arrangement

Rhy. Fig. 2

Gtrs. 1 & 2

3 3

F5 **C/E** **D5**

grad. bend

12 (12) 7/9 10 9 10 10/12 12 12 12 10/12 12 10 10 8

14 14 14 14 14 12 12 12 12 9 9 9 10 10 10 10 10 10 10 10 10 10 10

12 12 12 12 12 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

End Rhy. Fig. 2

3 3

2 2

0 0

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Bb5

C5

Gtr. 11

steady gliss.

3

8

(8) 7/8 10 10/12

10 (10) 9/10 10

9 10 12 9 (9) 5 10

Gtrs. 9 & 10

7/5 7/5 7/5 7/5 7/5 7/5

7/5 7/5 7/5 7/5

9/7 9/7 9/7 9/7 9/7 9/7

9/7 9/7 9/7 9/7

F5

C/E

D5

13 11 10 12 10 12

13 12 10 10 13 10 13

(13) 13 (13) 13

End Riff F

10/8 10/8 10/8 10/8 9/8 9/8

9/7 9/7 9/7 9/7 9/7 9/7

10/8 10/8 10/8 10/8 10/8 10/8

10/8 10/8 10/8 10/8 10/8 10/8

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gtrs. 9 & 10: w/ Riff F

Bb5

Gtr. 11 tacet

C5

There's no - where _____ to run and hide _____ when you're

Gtr. 11

11

F5

C/E

D5

liv - ing to die. _____

Bb5 C5

Stuck a - lone _____ in - side your head, _____

Gtrs. 1 & 2

D5 C/E F5

bet - ter _____ off _____ dead. _____ The

G5 C5

phone would ring _____ in the emp - ty house. _____

Gtrs. 9 & 10

Gtrs. 1 & 2



D5 C/E F5

No _____ one's a - round. _____

P.M. P.M. -----*

*Gradually lift P.M.

Chorus

Tempo I

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

Gtrs. 9 & 10 tacet

D5 Em/D D5 F/D Bb5/D Bb(#4)/D E/D A5/D

Don't ac - knowl - edge right, ___ just dwell ___ on wrong. ___

**Gtrs. 5 & 6

15 15/18 (18) 10/11 9 1/2 (9)

**Composite arrangement

D5 Em/D D5 F/D Bb5/D Bb(#4)/D E/D A5/D

This spot in hell's ___ where I ___ be - long. _____

15 15/17 1/2 (17) 10/11 9 1/2 (9)

Grtr. 5: w/ Riff D (2 times)
Grtr. 6: w/ Riff E (2 times)

D5 Em/D D5 F/D Bb5/D Bb(#4)/D E/D A5/D

Screamed: I've come so far, it's been so long! (Ah, ah.)

D5 Em/D D5 F/D Bb5/D Bb(#4)/D E/D A5/D

Ah, Don't know why it start - ed or where it came from! ah.)

Outro

Dsus2 Dm D5 Dsus2 Dm D5 Dsus2 Dm D5

Screamed: But, in my life, I want - ed more! I need - ed more!

Gtrs. 9 & 10

9 10 7 9 10 7 9 10 7 7(5)

Gtrs. 1 & 2

P.M. 7 P.M. 7 P.M. 7 P.M. 7 P.M. 7 P.M. 7

Gtrs. 9 & 10 tacet

I taste more!

let ring grad. release

12 13 10 (13)

P.M. P.M.

Gtr. 3: w/ Riff A

Gtrs. 1 & 2 tacet

Dm(add9)

B♭maj13#11

Dm(add9)

B♭maj13#11

Musical notation for Gtr. 3 and Gtrs. 1 & 2. Gtr. 3 has a single eighth note in the first measure. Gtrs. 1 & 2 have a whole note chord in the first measure, indicated by a large oval. Below the staff, there are empty staves and a (0) (0) marking.

Gtr. 8: w/ Riff C

Dm(add9)

B♭maj13#11

Musical notation for Gtr. 8. It features a melodic line with a slur over the first two measures and a tie to the third measure. Below the staff, there is a (Oo.) marking.

Dm(add9)

B♭maj13#11

Musical notation for Gtr. 8. It features a melodic line with a slur over the first two measures and a tie to the third measure. Below the staff, there is a (Oo.) marking.

Gtr. 3

Musical notation for Gtr. 3. It features a melodic line with a slur over the first two measures and a tie to the third measure. Below the staff, there are empty staves and a (0) (0) marking.

Gtr. 8

P.M. -- -

Musical notation for Gtr. 8. It features a melodic line with a slur over the first two measures and a tie to the third measure. Below the staff, there are empty staves and a (0) (0) marking.

from Avenged Sevenfold - *Waking the Fallen*

And All Things Will End

Words and Music by Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Slowly ♩ = 82

* Dm

C

B♭6

Aadd♭9

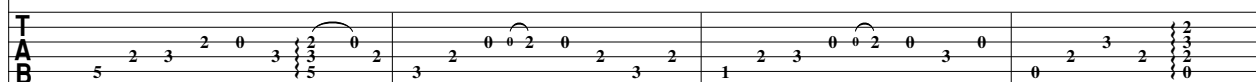
Gtr. 1 (clean)



mp

w/ fingers

let ring -----| let ring -----| let ring -----| let ring -----|



*Chord symbols reflect implied harmony.

Double time (♩ = 164)

Gtr. 1 tacet

D5

N.C.

D5

N.C.

D5

Gtr. 3 (dist.)

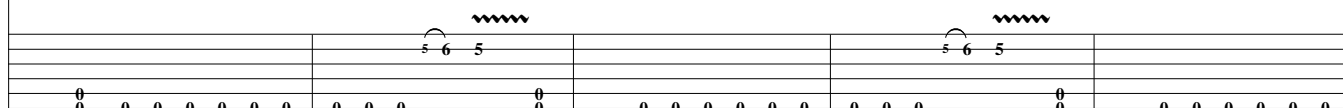


f

P.M. -----|

P.M. -----|

P.M. -----|



Gtr. 2 (dist.)

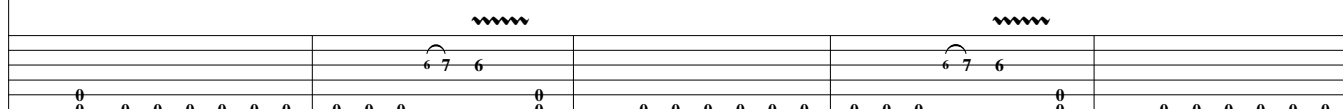


f

P.M. -----|

P.M. -----|

P.M. -----|



N.C. D5

Gtr. 4 (dist.)

f

Three measures of music for Gtr. 4 (dist.). The first measure is marked *f*. The notation consists of a treble clef, a key signature of one flat, and a series of eighth notes grouped in threes. The fret numbers 5, 8, 5, 8, 5, 6, 5, 8, 5 are indicated below the notes. The second and third measures continue this pattern with different fret numbers: 8, 5, 6, 5, 8, 5, 8, 5, 6, 5 and 5, 8, 5, 8, 5, 6, 5, 8, 5, 5, 6, 5.

Gtr. 3

P.M.-----|

Three measures of music for Gtr. 3. The first measure is marked P.M.-----|. The notation consists of a treble clef, a key signature of one flat, and a series of eighth notes. The fret numbers 5, 6, 5, 5, 7, 5, 8, 5, 8, 7, 5 are indicated below the notes. The second and third measures continue this pattern with different fret numbers: 8, 5, 7, 8, 5, 6, 5 and 8, 5, 7, 8, 5, 6, 5.

Gtr. 2

P.M.-----|

Three measures of music for Gtr. 2. The first measure is marked P.M.-----|. The notation consists of a treble clef, a key signature of one flat, and a series of eighth notes. The fret numbers 6, 7, 6, 7, 8, 7, 5, 7, 5, 8, 7 are indicated below the notes. The second and third measures continue this pattern with different fret numbers: 5, 7, 8, 5, 7, 7, 6 and 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Gtr. 4 tacet

N.C. D5 N.C. D5

Gtr. 5 (dist.)

f

Three measures of music for Gtr. 5 (dist.). The first measure is marked *f*. The notation consists of a treble clef, a key signature of one flat, and a series of eighth notes. The fret numbers 5, 6, 5, 5, 7, 5, 8, 5, 8, 7, 5 are indicated below the notes. The second and third measures continue this pattern with different fret numbers: 8, 5, 7, 8, 5, 6, 5 and 8, 5, 7, 8, 5, 6, 5.

Gtr. 3 Riff A1

P.M.-----|

Three measures of music for Gtr. 3 Riff A1. The first measure is marked P.M.-----|. The notation consists of a treble clef, a key signature of one flat, and a series of eighth notes. The fret numbers 5, 6, 5, 5, 7, 5, 8, 5, 8, 7, 5 are indicated below the notes. The second and third measures continue this pattern with different fret numbers: 8, 5, 7, 8, 5, 6, 5 and 8, 5, 7, 8, 5, 6, 5.

Gtr. 2 Riff A

P.M.-----|

Three measures of music for Gtr. 2 Riff A. The first measure is marked P.M.-----|. The notation consists of a treble clef, a key signature of one flat, and a series of eighth notes. The fret numbers 6, 7, 6, 7, 8, 7, 5, 7, 5, 8, 7 are indicated below the notes. The second and third measures continue this pattern with different fret numbers: 5, 7, 8, 5, 7, 7, 6 and 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Gtr. 4 N.C. D5 N.C.

grad. bend

Gtr. 5 Riff B End Riff B

Gtr. 3 P.M. End Riff A1

Gtr. 2 P.M. End Riff A

Verse

1st time, Gtr. 4 tacet

D5

F5

G5

1. Lived through you, safe with how we lived _ our lives, _
 2. When I see you, I can read it in _ your eyes, _

Gtrs. 2 & 3 P.M.

Ab5 G5 Ab5 D5 F5 G5 D5

with how it all turned out. _____
 fate mis - un - der - stood. _____
 Screamed: (But things are bound to change!) _____
 Screamed: (But things are bound to change!) _____

P.M. -----| P.M. -| P.M. -----|

(5) 5 5 5 5 5 6 6 6 5 6 0 0 0 0 0 0 0 0 0 0 3 5 0

F5 G5

Un - cov - ered lies, _____ sur - faced through - out, _____
 Swal - lowed the lies, _____ can't blame you _____ for _____

P.M. -----| P.M. -----|

(0) 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3 3 5

To Coda 1

Ab5 G5 Ab5 D5 F5 G5 A5 Bb5

will make you change your mind. _____ Some -
 think - ing with your heart. _____ Some -

Gtr. 4 Fill 1 End Fill 1

*w/ wah-wah

10/15

*As filter

Gtrs. 2 & 3

P.M. -----| P.M. -| P.M. -----|

(5) 5 5 5 5 5 6 6 6 5 6 0 0 0 0 0 0 0 0 0 0 3 5 7 8

Chorus

F5 G5 D5

times _____ life is al-tered.

8va-----
loco

1/2 1/2 1/2 1/2

18 15 17 (17) 18 17 14 14 15 17 (17) 14 18 14 17 (17) 14

10/15 10/15

P.M. P.M.

(8) 8 8 (8) 3 3 3 5 0 0 0 0 0 0

Bb5 F5 Gtr. 4 tacet N.C. F5 G5 D5

Won't turn _____ out right. Can't turn out right. _

Voc. Fig. 1 End Voc. Fig. 1

(Whoa.) _____

8va-----

1/2 1/2

18 14 17 (17) (17) 10/15 18 15 10/15 10/15 17 (17)

10/15

P.M.

0 0 0 0 0 0 0 3 3 3 3 3 2 0

Interlude

Gtrs. 2 & 3: w/ Riffs A & A1

N.C. D5 N.C. D5

Bbadd9 G5addb9 Aaddb9 End Riff C

Gtr. 1

let ring ----- | let ring ----- | let ring ----- | let ring ----- |

1 0 3 1 3 0 1 0 3/5 5 5 5 6 7 6 5 5 0 2 2 2 3 2 2 0 2 0 2 2 3 2 2 0

Bridge

Gtr. 1: w/ Riff C (2 times)

Dm C A7b9/E Dm(add9)

I _____ see my world crum - ble and fall be - fore ____ my

Riff D
*Gtr. 6 (clean)
mp
w/ fingers
let ring ----- | let ring ----- | let ring ----- | let ring ----- |

7 5 6 5 8 6 5 7 10 9 8 8 10 8 9 10 9 12/14 12 11 12 10 12 14 14 13 12 14 14 12 14 13 (13)

*Two gtrs. arr. for one.

Bbadd9 G5addb9 Aaddb9

eyes. _____ I know, I know. _____

End Riff D

let ring ----- | let ring ----- | let ring ----- | let ring ----- |

6 6 10 14 14 15 14 14 14 14 15 14 12

8 7 7 8 7 8/10 12 12 12 13 13 12 12 12 14 14 15 14 14 12 14 12 14 15 14 14 12

Gtr. 6: w/ Riff D (1st 4 meas.)

Dm C A7b9/E Dm(add9)

Dark _____ will turn to light. In time, I'll be _____ al -

Bbadd9 G5addb9 Aaddb9

right. I know, I know. _____

Gtr. 6

let ring ----- | let ring ----- | let ring ----- | let ring ----- |

1 3 3 1 3 3 3 8/10 12 12 12 13 13 12 12 12 14 14 14 15 14 14 14 12 14 14 15 14 15 14 12

Guitar Solo

Gtr. 1: w/ *Riff C

Gtr. 6: w/ *Riff D

Dm C A7b9/E Dm(add9)

Whispered:
I never imagined my life could turn out this way. So cold, so black, so alone.

Gtr. 7 (dist.)

mf

6/8 5 8 8/12 12/13 8 (8) 3/5 (5) 5/6 8 6 6 6 8 6 5

Gtr. 8 (dist.)

mf

8/10 8 10 10/13 13/15 10 (10) 10/12 (12) 9/10 9 10 10 11 10 8 12

*Last chord of both riffs held for two beats.

Bbadd9 G5addb9 Aaddb9

8/10 (10) 8/10 8 6 (6) 3/5 6 7 9 (9) 12

10/11 (11) 10/11 10 8 (8) 4/6 7 8/10 (10) 14

Interlude

Gtrs. 7 & 8 tacet

N.C.

Riff E1

End Riff E1

Gtr. 5

f

Riff E

Gtrs. 2 & 3

f

End Riff E

1. 2.

Gtrs. 2 & 3: w/ Riff E (2 times)
Gtr. 5: w/ Riff E1 (2 times)

Gtr. 9 (dist.)

mf

*w/ wah-wah

grad. bend

1/2

1/2

1/2

1/2

8va - - - - -

Gtr. 10 (dist.)

mf

*w/ wah-wah

grad. bend

1/2

1/2

1/2

1/2

8va - - - - -

**As filter

Tempo II

Gtrs. 9 & 10 tacet

D5

N.C.

Gtr. 3

P.M.

Gtr. 2

Bridge

Dm F C B \flat A

Screamed:
Liv - ing _____ goes _____ by _____ fast; _____ catch your breath and it will pass you

Riff F1 End Riff F1

5 8 5 7 5 6 5 7 8 7 5 5 7 4 5

Riff F End Riff F

5 7 5 7 8 7 5 7 3 5 3 2 1 3 0 2

Gtrs. 2 & 3: w/ Riffs F & F1

Dm F C B \flat A

by. _____ And it won't _____ last _____ to sulk with the mem - o - ries you

D.S.S. al Coda 2

D5 N.C. B \flat 5

hold! _____ Some -

Gtr. 3 P.M. ----- P.M. -----

5/7 5 8 7 5 7 8

Gtr. 2 P.M. ----- P.M. -----

7/8 7 5 8 7 4 8

F5 G5 D5 Bb5

y with con - fron - ta - tion. Won't turn

8va loco

1/2 1/2 1/2

18 15 17 (17) 18 17 14 14 15 15 17 14 18 14 17 14 18 14 17 (17) (17) 10/15

F5 N.C. F5 G5 D5

out right. Can't turn out right.

Gtr. 4 8va loco

1/2 1/2 1/2

18 15 17 (17) 17 17 (17) 17 (17) 1/2 grad. bend 1/2 (17)

Gtrs. 2 & 3

(3) 3 3 3 3 3 3 5 0 0

Outro-Guitar Solo

Tempo I

Gtr. 4 tacet

G5

Bb5

F5

Eb5

D5

End Riff G

Gtr. 7

Riff G

5/7 5 7 7/10 (10) 3/5 8 7 8 7 5 (5) 5/6 5 4 5 8 5 4 6 5 6 4 5 5/7 8 8 7

Gtr. 8

Riff G1

7/8 7 8 8/12 (12) 5/7 5 8 5 8 6 (6) 3/5 8 7 8 7 8 7 5 4 5 5/7 8 5 7 8 7

End Riff G1

Gtrs. 2 & 3

Rhy. Fig. 2

End Rhy. Fig. 2

P.M.

5 5 5 8 8 (8) 3 3 (3) 1 1 1 1 1 1 1 1 1 1 1 1 0 0 0 0 0 0 0 0

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (3 times)
 Gtrs. 7 & 8: w/ Riffs G & G1 (3 times)

G5 Bb5 F5 Eb5

D5

G5 Bb5 F5 Eb5

8va

loco

D5

8va

G5 Bb5 F5 Eb5

8va

loco

D5

Gtrs. 2 & 3: w/ Rhy. Fig. 2
Gtrs. 7 & 8: w/ Riffs G & G1

G5 Bb5 F5 Eb5

8va

D5

8va

grad. bend

grad. bend

semi-P.H. --|

grad. bend

1 min.-20 sec.

Pitch and tempo gradually decrease while the previous four-measure chord progression repeats and fades.
To approximate the sound of the Master Tape being slowed down, continue shredding while using a
DigiTech Whammy Pedal (set to sweep two octaves below), and gradually depress the treadle while the tempo slows.